SCHMITZ AND ZUMPT'S
CLASSICAL SERIES.

HORACE

[illegible] to the [illegible]

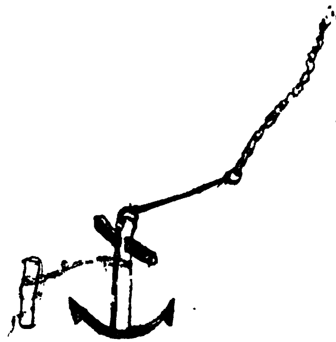
[illegible] ties of affection, to him I would [illegible] that Brutus love for Caesar [illegible] no degree [illegible] a com- [illegible] If then that [illegible] demand why [illegible] against our mutual friend [illegible] I would reply: Not that Caesar [illegible] a lover [illegible] my affection but that Roman rights [illegible] [illegible] that Caesar [illegible]

[illegible] in the [illegible] that Caesar [illegible]

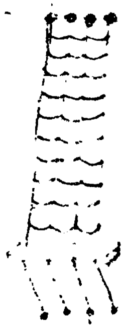
triflers of our own actions? ~~So~~ I was not indifferent to Caesar,

so I suffuse my countenance with saline globules of water. As fortune favored him so I rejoice. As he was a courageous conqueror, I have a respectful admiration of his character, but as he was aspiring I ~~aided his [illegible] to [illegible]~~ Plucked for [illegible] ~~on [illegible]~~ ~~[illegible]~~ [illegible]. There are tears for his love, rejoicings for his success, respect for his valor, but a loss of life for that unconquerable tendency of his to pursue fame —

Are you a communicant?
Don't think me [illegible] I hope [illegible]
I did not know [illegible]







SCHMITZ & ZUMPT'S

CLASSICAL SERIES FOR SCHOOLS.

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Philadelphia,

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Schmitz and Zumpt's Classical Series—Continued.

From PROF. J. F. RICHARDSON, *Madison University, Oct.* 27, 1849.

I gave the Grammar at once a very careful examination, and have no hesitation in saying that, for the use of school and college classes, I consider the work superior to any other Latin Grammar in our language with which I am acquainted. I have already directed one of my classes to purchase copies of it. I shall also introduce in the course of the year your edition of Virgil and probably also that of Cæsar, both of which I prefer to any others as text books for our classes.

From PROF. J. J. OWEN, *Free Academy, New York, Aug.* 31, 1849.

I am highly pleased with your excellent publications of the above series, and as an evidence of the estimation in which I hold them, on my recommendation, your Virgil has been adopted as a text-book in the Free Academy in this city. I shall be happy to commend your series to all with whom I may have any influence.

From PROF. J. B. HUDSON, *Oberlin College, O., Oct.* 12, 1850.

I have examined the series of Elementary Classics published by Lea & Blanchard, and take great pleasure in saying that I regard them as admirably adapted to secure the object proposed. The text is a highly approved one and the typography has been rarely excelled in works of this sort for clearness and beauty. I have detected fewer mistakes in the printing and punctuation of these books than in almost any works of a similar character that I have seen. The maps too are a great help—an indispensable one indeed to the great majority of students who have no ancient atlas—in understanding the geographical allusions contained in the text. The selection of notes is judicious; and the whole design and execution of the series commend it to the notice of those who wish to become independent and self-relying scholars.

From PROF. J. PACKARD, *Theological Seminary, Fairfax county, Virginia, March* 22, 1850.

The size of the volume, the beauty and correctness of the text, and the judicious notes, not too copious to supersede the industry of the pupil, seem to me to leave nothing to be desired. I doubt not your enterprise will be rewarded by your editions taking the place of others now in use, to which there are many objections, and I will do what in me lies to promote their circulation.

From PROF. J. S. BONSALL, *Frederick College, Md., March* 18, 1850.

Having used the first three volumes of the series for more than a year, I am free to say, that I prefer them to any school editions of the same authors with which I am acquainted.

From PROF. J. FORSYTH, *College of New Jersey, March* 19, 1850.

I am happy in being able to say that every successive volume has confirmed me in the judgment formed on those first issued, and renews my delight that you have resolved to place the whole of this admirable series of classical authors within the reach of American students. The Grammar is already in use in this college; and I shall cordially recommend our students to procure your editions of such authors as we read.

From T. J. SAWYER, ESQ., *Clinton Liberal Institute, March* 28, 1850.

We have paid them the compliment of making them our text-books and introducing them at once into this institute. In size and price, in design and execution, they seem to me better fitted for schools of this class than any others that have fallen under my observation. A neat and accurate text, and brief, but explicit notes, constitute the principal characteristics of a good classical school book. These distinguish your series, and give them a claim to general diffusion.

From the REV. J. J. SMYTH, A. M., *Sussex Court House, Va., April* 6, 1850.

While at the head of the Petersburg Classical Institute, I introduced your Cæsar, Virgil and Sallust, as being in my judgment the best school editions of these works that I have seen. Since I have been in my present pastoral charge, I have been the means of having the Cæsar and Sallust introduced into two schools in this county. These works are a happy medium between the mere text and the overloaded annotations which render some editions but the clandestine refuge of idle school-boys.

From PRESIDENT MANLY, *University of Alabama, March* 29, 1850.

So far as I may be consulted, or have influence, I shall seek to recommend the use of this well-edited and cheap series, in all the preparatory schools of our region.

From A. W. PIKE, ESQ., *Kennebunk, Me., December* 14, 1849.

I have examined with much care and high satisfaction, the first five volumes of your edition of Drs. Schmitz and Zumpt's classical series. The plan and execution of the series are excellent. The notes appended to the several authors evince fully the sound judgment and accurate criticism of the learned editors. They are sufficiently copious to meet the *wants* of the student, without, at the same time, by their fulness, encouraging habits of indolence. I have, for more than thirty years, been constantly engaged in teaching the classics, and I have not seen any edition of the Latin authors, usually read in our academies, which I could commend so confidently, as the one you are publishing.

From E. EVERETT, ESQ., *New Orleans, December* 14, 1849.

All these publications are valuable acquisitions to our classical and school libraries. I am particularly pleased with the Virgil; the notes are a store of learning; they furnish the student with such hints on the manners and customs of the Romans as cannot fail to serve as important aids to the study of Roman history, at the same time that they throw new light on the text of the great poet. They seem to me to be model notes: they are neither so copious as to enable the student to dispense with the exercise of judgment and taste, nor so meagre as to leave difficult passages unexplained.

From THOMAS CHASE, ESQ., *Cambridge, Mass., September* 28, 1849.

I take great pleasure in recommending the various volumes of Schmitz and Zumpt's Classical Series, which have appeared in this country, as admirably adapted for the use of schools. The character of the editors is a guarantee of the accuracy of the text and the correctness of the annotations. The notes are prepared with careful scholarship and nice discrimination, and the amount of information given on historical and grammatical points is sufficient to satisfy the wants of the learner, while it is not so great as to be prejudicial to his habits of study. We have introduced the editions of Cæsar and of Virgil, comprised in this series, into the High School in this city.

From R. B. TSCHUDI, ESQ., *Norfolk Academy, May* 31, 1849.

I received the fourth volume of your classical series and take great pleasure in informing you they have been the text-books recommended in this school since their first appearance. I have found the text and typographical execution equal, and in many respects superior to any other editions that I have seen. But their cheapness is destined to make them take the place of all other school editions. Of course it will take time to assume the place of works already in use, but I believe fully, at no distant day these will be the sole editions in general use.

From A. MORSE, ESQ., *Nantucket High School, July* 20, 1849.

After a somewhat minute examination of the same, in which I have compared them, line by line, with other editions, edited by different gentlemen, which my classes are now reading, I have no hesitation in giving to the series, edited by Drs. Schmitz and Zumpt, a decided preference to any with which I am acquainted.

From R. H. BALL, ESQ., *Northumberland Academy, November* 28, 1849.

This edition of the classics, so far, I greatly prefer to any other I have seen, for the use of schools. It combines the advantages of textual correctness, cheapness, and pre-eminent ability in the annotations, three things especially desirable in school books. I have adopted this series, as far as issued, to the exclusion of all others.

From the REV. E. A. DALRYMPLE, *Episcopal High School of Virginia, November* 27, 1849.

I have examined them with some care, and have pleasure in stating that they are judiciously and carefully prepared for the use of schools and colleges. The notes are to the point, and what notes to classical authors should be, not so full as to amount to a translation of the text, or so meagre as to give no satisfactory information to the student. As the best evidence of my approval, I would state that it is my purpose to introduce them, as occasion may arise, into the institution under my direction.

From Z. D. T. KINGSLEY, ESQ., *West Point, N. Y., November* 6, 1848.

I am very much pleased with the Cæsar and Virgil, and presume I shall be equally so with the Sallust. I shall adopt these Latin books for my school.

From PROF. A. F. ROSS, *Bethany College, Virginia, December* 7, 1848.

My opinion of the Cæsar you have already had expressed, and I will only add that my interest in the completion of the series has been enhanced by the volumes which you have forwarded me. I shall recommend them for adoption as the standard course in this institution.

Schmitz and Zumpt's Classical Series—Continued.

From J. S. Bonsall, Esq., *Frederick College, Md., Feb.* 5, 1849.

I have examined them, and find them on all points what the reputation of the eminent editors led me to expect from them, and what they design the books to be.

I know not that I can give you a better proof of the estimation in which I hold them, than by simply saying that I am already using Cæsar and Virgil of the series in my classes, and expect very soon to introduce Sallust.

From Prof. N. L. Lindsley, *Cumberland University, Tenn., Nov.* 22, 1848.

I am very favourably impressed with the merits of Schmitz and Zumpt's classical series. So far as my engagements have permitted me to examine the "Virgil" and "Sallust," I am induced to believe that they are superior to the other editions in common use.

I shall take pleasure in recommending them to teachers and students in this vicinity.

From Prof. Gessner Harrison, *University of Virginia, Nov.* 3, 1848.

I very decidedly approve of the plan of publishing cheap editions of the classics, with brief notes, for the use of schools, and shall recommend this edition to my friends, as suitable for this object.

From Prof. W. S. Tyler, *Amherst College, Mass., Dec.* 25, 1848.

The notes are pertinent and pithy, as well as accurate and learned, and contrast to great advantage with some whose chief recommendation is, that they are designed to atone for the indolence of the student by the supererogatory works of the editor.

From John S. Hart, LL. D., *Central High School, Philadelphia, Dec.* 14, 1848.

I have examined, with much satisfaction, your editions of Virgil and Sallust, being continuations of your reprint of Schmitz and Zumpt's classical series, and take pleasure in renewing the recommendation which I gave to the plan of the series on the appearance of Cæsar, The notes are admirably adapted to the precise wants of the learner, giving in small space all the necessary facilities, without superseding the necessity of diligent and accurate study.

From C. W. Everest, Esq., *Rectory School, Hamden, Ct., Dec.* 7, 1848.

From the brief examination I have been able to give them, I feel very much pleased with them, both as regards the execution of your own part of the plan, and also that of your able editors. Such text-books are much needed. Instead of them, we have been inundated with editions, too often wretchedly printed, and more frequently ruined by a multiplicity of notes. Accept my thanks for your kindness in sending me the works, and be sure I shall be happy to adopt them as text-books in my school.

From Wm. B. Potts, *Orwigsburg, Pa., Nov.* 28, 1848.

I have devoted sufficient time to the examination of your editions of Cæsar, Virgil, and Sallust, to enable me to form an estimate of their respective merits. I do not hesitate to say that the uniformity and cheapness of the works, with the notes of the learned editors, sufficiently illustrative of the style and sentiments of the authors, and yet not so voluminous as to obviate the necessity of careful study on the part of the student, must recommend them to the favourable consideration of those engaged in teaching this interesting branch of literature. We shall certainly adopt this series in the academy.

From Wm. Garnett, Esq., *Norfolk, Va., Nov.* 20, 1848.

I return you my thanks for the copies of Virgil and Sállust sent to me. The professor of languages in the Norfolk academy has introduced them in this school, and we think they will be used in all schools, as soon as known to them. I shall recommend them to all the teachers of my acquaintance.

From Wm. Dennis, Esq., *Wilmington, Del., Nov.* 11, 1848.

I have received the Cæsar and Virgil of the classical series now in course of publication by you, and have for some time been using the Cæsar with a class. I am satisfied that these are better school editions of those authors than any others that I have ever seen.

From G. W. Meeker, Esq., *Chicago, Ill., Jan.* 17, 1849.

I shall be happy to recommend them as the best and most accurate editions of the works I have ever seen.

Schmitz and Zumpt's Classical Series—Continued.

From Prof. A. S. Packard, *Bowdoin College, Brunswick, Me., March* 8, 1849.

I cannot refrain longer from communicating to you the highly favourable impression which they have made upon me. I see nothing to desire in the general style of these editions. I know of no others, which for neatness and cheapness, and sufficient helps for the student, surpass them. I am exceedingly pleased with the good taste, clear and precise statements, and sound scholarship, which distinguish the notes. As school classics, I regard them as models.

From Prof. J. Forsyth, Jr. *College of N. J., Princeton, Feb.* 7, 1849.

I am happy to say that in my judgment the testimonials to the excellence of the series that you have already received are fully deserved. The cheapness and convenient form of these volumes, and especially the character of the notes, make them precisely the kind of text book which I should put into the hand of the young classical student. I shall recommend the students of this college to procure your edition of such of the Latin authors as we are accustomed to read. You have my best wishes for your success in your praiseworthy enterprise.

From Prof. M. L. Stoever, *Penn. College, Gettysburg, Pa., Jan.* , 1849.

The accuracy of the text, and the judiciousness of the notes, as well as the cheapness of the volumes, render this edition of the classics most deserving of public attention.

From N. Bishop, Esq., *Supt. of Public Schools, and Principal of High School, Providence, R. I., Nov.* 29, 1848.

I have had the honour of receiving the three first volumes of your "Classical Series." I am much pleased with the *size* of the books, and their *cheapness*; the *correctness* of the text, and the *character* of the notes. I mean, of course, the comparative correctness of the text, as perfect accuracy is rarely attained among us, even in our own language, much less in that of others. I shall take pleasure in recommending your "Classical Series" to all the schools in the vicinity of this city, and shall introduce them into the Classical Departments of our High School at the earliest opportunity for changes in text-books.

From Prof. John Wheeler, *Asbury University, Greencastle, Ia., Dec.* 8, 1848.

As far as I have examined, I am well pleased with them. The notes appear to be what they ought, explanations of difficult passages, and not extended translations, so common and so detrimental to classical attainment. The modest remarks of the editors on disputed passages are worthy of notice and imitation. In these remarks, I refer principally to the edition of Virgil, which I have examined more than the others, and which I consider far superior to any other edition extant in our country. The cheapness of the series is a valuable consideration; and the publishers deserve and doubtless will receive a harvest of thanks from many a student whose intellect and desire of knowledge are superior to his purse.

From A. Campbell, *President of Bethany College, Va., Nov.* 22, 1848.

I have just glanced, with much pleasure, over your edition of Virgil, being the second volume of Schmitz and Zumpt's Classical Series.

This is just the thing I have long desired to see—a neat, handsome, correct, and cheap edition of the Latin Classics, relieved from the extraneous and unwieldy lore of prosing doctors. The addenda or notes in the margin of this handsome volume are just such as the student needs. The series will doubtless meet with very general favour from all teachers and learners, because of its clear, accurate, and beautiful typography, its general good taste, its cheapness, and its judicious adaptation to the genius and wants of the age.

From Charles Wheeler, *Pres. of Rector College, Taylor C'y., Va., Dec.* 1, 1848.

The neatness and beauty, and, as far as I have examined, the correctness of execution, together with the lucid arrangement of the notes, must, I think, commend your editions to public patronage. I am delighted to see *Virgil*, my favourite poet, so handsomely executed. I have recommended your series to our students, as I esteem them worthy of a decided preference.

From Christopher Morgan, Esq. *Sup. Com. Schools, Albany, N. Y., July* 27, 1849.

The high character of the gentlemen who superintend the publication, for deep and varied erudition, is a sufficient guarantee for the correctness of the text. The brief notes are suggestive, rather than translative, and much better than the labored expositions which carry the student along, instead of pointing out the way. The cheapness and convenient size of the books, to say nothing of their literary merit, cannot fail to bring them into general use.

Schmitz and Zumpt's Classical Series—Continued.

From PROF. JOHN WILSON, *Prep. Dep. Dickinson College, Carlisle, Dec.* 8, 1848.

I have examined the three volumes with considerable care, and can give them my unqualified approbation. The plan is judicious, and the execution worthy of all praise. The notes comprise all that a student needs, and all that he should have; and their position at the foot of the page is just what it should be.

From PROF. E. E. WILEY, *Emory and Henry College, Va., Nov.* 30, 1848.

From the cursory examination given them, I must say that I have been highly gratified. Such a series as you propose giving to the public, is certainly a great desideratum. Our classical text-books have heretofore been rendered entirely too expensive, by the costly dresses in which they have appeared, and by the extensive display of notes appended; many of which, though learned, are of little worth to the student in elucidating the text. It will afford me pleasure to introduce into my department such books of your series as may be in our course.

From S. H. TAYLOR, ESQ., *Andover, Mass., Oct.* 30, 1848.

The notes seem to me very accurate, and are not so numerous as to do for the student what he ought to do for himself. I can with safety, therefore, recommend it to my pupils.

From PROF. M. M. CAMPBELL, *Principal of the Grammar School, Indiana University, Nov.* 6, 1848.

I like the plan of your series. I feel sure it will succeed, and thus displace some of the learned lumber of our schools. The notes, short, plain, and apposite, are placed where they ought to be, and furnish the learner just about help enough.

From PHILIP LINDSLEY, D. D., *Pres. of the University of Nashville, Nov.* 27, 1848.

The classical series, edited by Drs. Schmitz and Zumpt, has already acquired a high and well-merited reputation on both sides of the Atlantic. I have carefully examined your editions of Cæsar and Virgil. I think them admirable text-books for schools, and preferable to all others. I shall avail myself of every suitable occasion to recommend them.

From B. SANFORD, ESQ., *Bridgewater, Mass, Jan.* 17, 1849.

I have examined, with considerable care, both the Cæsar and the Virgil, and am much pleased with the plan and execution of the series thus far. I am particularly gratified with the propriety and judgment displayed by the editors in the preparation of the notes; avoiding, as I think, the prolixity and profuseness of some of our classical works, and, at the same time, the barrenness and deficiency of others; giving a body of annotations better suited to aid the teacher in imparting a knowledge of the language, than is to be found in any edition heretofore in use.

From PROF. STURGESS, *Hanover College, Indiana, Dec.* 30, 1848.

The mere name of the editors is a sufficient and most ample guarantee of the accuracy of the text, the judicious choice of various readings, and the conformity of those adopted to the latest investigations of MSS., and the results of the most enlightened criticism. The notes I have not examined very carefully, except those of the Virgil. They are admirable, extremely condensed, and conveying a great deal of most valuable criticism in the briefest possible way. They are particularly valuable for their æsthetical remarks, and the frequent references to parallel passages in the same author. The preliminary life is excellent, and of great value to the student. The Sallust appears to be of the same general character, and the notes to furnish just such help as the diligent student really needs. I think that in bringing out such a course at a cheap rate you are conferring a great boon on the country, and additional honour on your press, already so distinguished for the *value* of its issues.

From REV. ROBT. ALLYN, *Providence Conference Seminary, R. I., Dec.* 25, 1848.

I am much pleased with the general character of these works. The text in its general character is highly satisfactory, the notes are really illustrative, and admirably calculated to assist the student in acquiring a knowledge of the matter in the text, the manners and customs of the times, and the history and characters of the actors in the scenes. The typography and external appearance of the works are such as please the eye and improve the taste. You certainly deserve encouragement, and we shall do what lies in our power to extend the circulation of the works.

KALTSCHMIDT'S LATIN DICTIONARY FOR SCHOOLS.

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IN TWO PARTS, LATIN-ENGLISH AND ENGLISH-LATIN.
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Part II. English-Latin, nearly 400 pages, bound to match.—Price, 75 cts.

While several valuable and copious Latin Lexicons have within a few years been published in this country, a want has long been felt and acknowledged of a good SCHOOL DICTIONARY, which within reasonable compass and at a moderate price should present to the student all the information requisite for his purposes, as elucidated by the most recent investigations, and at the same time unincumbered with erudition useful only to the advanced scholar, and increasing the size and cost of the work beyond the reach of a large portion of the community. It is with this view especially that the present work has been prepared, and the names of its distinguished authors are a sufficient guarantee that this intention has b en skilfully and accurately carried out.

The present volume has been compiled by Dr. Kaltschmidt, the well-known German Lexicographer, from the best Latin Dictionaries now in use throughout Europe, and has been carefully revised by Dr. Leonhard Schmitz. Learned discussions and disquisitions could not be introduced, as incompatible with the objects for which the Dictionary is intended, and because they would have swelled considerably the bulk of the volume. On the other hand, it has been thought advisable to give, as far as possible, the etymology of each word, not only tracing it to its Latin or Greek root, but to roots or kindred forms of words occurring in the cognate languages of the great Indo-Germanic family This feature, which distinguishes the present Dictionary from all others, cannot fail to awaken the learner to the interesting fact of the radical identity of many apparently heterogeneous languages, and prepare him at an early stage for the delightful study of comparative philology.

The aim of the publishers has been to carry out the author's views as far as possible by the form and arrangement of the volume. The type, though clear and well printed, is small, and the size of the page such as to present an immense amount of matter in the compass of a single handsome 18mo. volume, furnished at a price far below what is usual with such works, and thus placing within the reach of the poorest student a neat, convenient, and complete Lexicon, embodying the investigations of the most distinguished scholars of the age.

***From* D. H. TEMPLE, ESQ., *Chicago, October*, 1849.**

At my recommendation a class in Sallust provided themselves with Schmitz's edition of this author, and are just completing the work. The judiciousness of the annotations both in amount and character, have been so evident, that I shall recommend the book to future classes above every other edition I know of. I am inclined to the same opinion concerning the Commentaries of Cæsar, and shall test it as soon as possible in the school-room. The Grammar has pleased me exceedingly, and I shall, as soon as possible, introduce it, to the exclusion of others, except for occasional reference. The extreme neatness of these works, notwithstanding their cheapness, is a consideration of no little importance, and should, as it doubtless will, add to the favor with which they will be received.

***From* PROF. ROCHE, *Transylvania University, Lexington, Ky March* 31. 1849.**

Whatever influence my position may give me, shall be most cheerfully employed in bringing into general use in the West these very valuable works. I trust that you will prosecute to a close the proposed series, and that the execution of those that remain to complete a Latin Curriculum may be as neat and in all respects as unexceptionable as that of those already published.

CLASSICAL SERIES.
EDITED BY DRS. SCHMITZ AND ZUMPT.

ECLOGAE

EX

Q. HORATII FLACCI

POEMATIBUS.

PHILADELPHIA:
BLANCHARD AND LEA.
1852.

PREFACE.

No ancient writer has been so thoroughly subjected to all kinds of criticism as Horace. The number of those who, in ancient and modern times, have published editions of his whole works, or of detached portions, is so great, that the mere enumeration of them would require a volume. We might suppose at first glance that all the aids which can be desired in regard to an ancient author—grammarians, manuscripts, and commentators—exist in rich abundance for Horace; and yet, upon a closer examination, we find that much still remains to be done. Two ancient grammarians have left commentaries on Horace—namely, Helenius Acron and Pomponius Porphyrion. They lived towards the close of the fifth century after Christ; but their scholia, as they have come down to us, are to a great extent mixed up with later comments. Besides these, Jacob Cruquius, in his edition (Antwerp, 1578), has made up an ancient commentary from the marginal notes of four *Codices Blandiniani*, so called from the Blandin monastery on the Blandin Hill, in Ghent. These ancient scholia are not so good as those which we possess on some other writers; but they are useful on account of the interesting and valuable information which they contain regarding persons mentioned by Horace, particularly in the Satires, and which these commentators had extracted from earlier books *de personis Horatianis*. Consequently, in every edition of the poet they must be mentioned and made use of.

There are more than two hundred manuscripts of Horace in existence, some of them very good. The above-mentioned *Blandiniani*, made use of by Cruquius, were particularly excellent, but are now lost. Only a few of the others have been thoroughly collated; and it is matter of astonishment that, notwithstanding the number of editions, a text of the Horatian poems, really founded on the manuscripts, and critically amended, is still a desideratum. The first who published an edition of Horace with a commentary was Christophorus Landinus (Florence, 1482);

and after him many learned men directed their attention to the explanation of Horace's language and allusions, till the time of Richard Bentley, whose first edition was published at Cambridge in 1711. Bentley, by this edition, established his fame as a decided genius in criticism. He altered the text of Horace in about eight hundred passages, often according to the readings of manuscripts (for he had many, and some were excellent); often also, however, upon simple conjecture. More modern critics have perceived that many of Bentley's corrections were not what the poet wrote, but merely what he might have written. But even in his unsuccessful emendations, he has afforded to later critics and commentators rich and interesting materials for debate, from which none has been able to escape. In the present edition, considering that it is intended chiefly for schools, we have seldom mentioned Bentley's name; but in many cases we have been unable to refrain from touching, generally in a very few words, upon points about which he has raised controversies. The direction that the criticism on Horace has taken since Bentley's time is the poetico-aesthetic, the character of which is best developed in Mitscherlich's somewhat diffuse, but yet erudite and judicious edition of the Odes (Leipzig, 1800.) Very recently, Jo. Casp. Orelli—whose third edition has appeared in the year 1850—has endeavoured to combine the explanatory and aesthetic style of commentary with a new critical recension. We have taken his text as the basis of ours; paying careful regard, however, both to former editions of all Horace's works, and also to the numerous editions of detached portions of them; among which L. F. Heindorf's edition of the Satires (Second, Leipzig, 1843) deserves particular notice.

The present edition contains nearly all the poems of Horace, those only having been excluded which cannot be made use of for educational purposes. The commentary was begun by Professor C. G. Zumpt. He died, however, without completing more than the notes on the Epodes. The remainder the undersigned has endeavoured to execute in his father's spirit.

A. W. Zumpt.

Berlin, *November* 30, 1850.

INTRODUCTION.



the most celebrated lyric poet of the Romans, and who in all ages, and among all nations which have felt an interest in poetry and intellectual culture, has been greatly admired and much imitated, was born in the year 65 B. C., in the consulship of L. Manlius Torquatus and L. Aurelius Cotta. Hence in Odes, iii. 21, he addresses to an amphora the words *O nata mecum consule Manlio;* and in *Epist.* i. 20, he mentions that in the December of 21 B. C., he had completed his forty-fourth year. December was therefore his birth-month; and we learn from a short notice of Horace's life, which probably formed a chapter in Suetonius' Lives of the Roman Poets, that the day was the 8th of the month (*a. d.* vi. *Id. Dec.*) Horace was consequently six years younger than Livy, five years younger than Virgil, and two years older than Augustus. His native place was Venusia, an ancient Latin colony, which, at the time of the Social War, 91 B. C., had received the full Roman franchise, and was consequently a municipium. Venusia was in Apulia, but just on the confines of Lucania; in which, indeed, a part of the territory belonging to it in later times was situated. Hence Horace, in *Sat.* ii. 1, 34, in speaking of himself, jokingly says, *Lucanus an Appulus anceps.* His father belonged to the lowest class of freemen: he was a freedman (*libertinus*), which indicates that he had formerly been a slave; and had, upon his manumission, assumed the name of his master—Horatius. Whether he had a cognomen or not, is unknown. That of Flaccus, which his son bore, was properly given to persons with long loose ears.

The poet himself was therefore freeborn (*ingenuus*); and this fact, considering the great number of freedmen who lived at Rome, and rose to wealth and influence, was of itself something to be proud of (compare *Sat.* i. 6, 7.) Horace acknowledges his humble birth; but his education, he says, was equal to that of one destined for the highest position in society, although his father would have been satisfied if his son had followed the same calling as himself—namely, that of a *coactor* (*Sat.* i. 6, 86); or, as Suetonius in Horace's life more fully says, *exactionum coactor;* that is, an agent of the *argentarii*, who, for a certain percentage or commission, collected from purchasers at auctions the money due for what they had bought. The father, however, was besides the possessor of a small estate near Venusia.

The school at Venusia, though the town was a considerable one, and wealthy, was yet but second-rate. It was good enough, however, for boys intended for handicrafts or a mercantile life; writing and arithmetic were taught; and even the higher class of citizens—the *magni centuriones*, as the poet calls them (*Sat.* i. 6, 73)—were content with it. But young Flaccus was taken by his father to Rome, to be educated there. The father himself left his home, settled in the capital, and accompanied his son to all the teachers whom he attended. The poet praises this conduct as very self-sacrificing, and considers himself fortunate in having been thus preserved from the follies and seductions to which youth is liable in a large city: (compare the whole of Satire 6, book i.) Horace studied in Rome Latin and Greek grammar; and afterwards, under the same teachers, rhetoric. He mentions (*Epist.* ii. 1, 71) that, when a boy, he attended the school of the grammarian Orbilius, who used to dictate passages from the writings of the old Latin poet Livius Andronicus, and give grammatical prelections on them. He also states (*Epist.* ii. 42), that Homer was explained to him, no doubt by a Greek grammarian. In such studies Horace's life passed on, till it became time for him to decide whether he would enter into public life or not. To do so he had to become either an advocate or a soldier. He was not inclined to adopt either profession; for the latter, indeed, he probably had not physical strength. Besides, the Roman state seemed falling to pieces: the civil war came on, then the murder of Cæsar. Horace withdrew from this scene of confusion; and after the fashion of high-born Roman youths, went to Athens to pursue his studies, especially in philosophy. His father appears to have been dead by this time. The most distinguished philosopher then teaching at Athens was Cratippus the peripatetic, to whom Cicero had sent his son. Horace mentions (*Epist.* ii. 2, 45) that he had attended the discourses of a peripatetic—probably Cratippus. He felt happy in the quiet and

tranquillity of Athens, and attended closely to his studies. He attempted also the composition of Greek verses; but gave it up, seeing that in Greek poetry no laurels were now to be won, whereas the Latin literature of his time had but few great poets to point to. (*Sat.* i. 10, 31.) His quiet was broken in upon by the civil war; of which the republican party, under Brutus and Cassius, transferred the seat to Greece. Young Horace was enthusiastic for liberty, whose representative Brutus was considered to be. He therefore joined the republican army as a volunteer, and was soon advanced by Brutus to the rank of *tribunus militum*. This was a high honour for the son of a freedman to obtain, especially one who had no great fortune; consequently envious enemies were not wanting, but still he was able to maintain his position. He seems to have visited Asia Minor with Brutus—at least if he was an eye-witness of the occurrence which he describes in *Sat.* i. 7. In 42 B. C., however, he returned to Greece, and took part in the battle of Philippi. After this battle—in which the republicans were defeated, and the leaders fell by their own hands—the greater part of the troops entered the service of the triumvirs, the officers were dismissed, and only a few continued the war under Sex. Pompeius and Domitius Ahenobarbus. Horace, in Odes, ii. 7, 9, describes himself as having been among the fugitives, saying that he had left his shield on the field of battle. As soon as the state of politics permitted, he returned to Italy, and went to Rome, where alone he could hope to rise by his abilities.

His patrimonial estate, which had never been large, had during the civil war been quite lost (*Epist.* ii. 2, 50), not by the proscriptions, by which the triumvirs had attempted to alter the condition of Italy—for Horace was too humble to be affected by them—but by the general calamities of the country. The triumvirs had to reward the soldiers who had assisted them against the republican party, and this could be done only by granting them small estates. In the most flourishing cities of Italy the owners of land were obliged to give up their property to the soldiers. Compensation in money was promised indeed, but could not be given at once, because the state treasury had been too thoroughly drained during the constant wars of the period; and it is very doubtful whether full payment was ever made. Octavianus settled a colony of veterans at Venusia, and Horace's estate was one of those assigned to them. How was he now to live? The bloody and desolating nature of the wars had, after the battle of Philippi, which secured peace for a while, produced a reaction: people began to rejoice in peace, and feel a longing after its arts. But eloquence, which Cicero had carried to such a pitch of excellence, could not be awakened under a tyranny; history, amid the still

smouldering ashes of political rancour, would have to let slip the truth, and flatter the ruling party. Under these circumstances, men of ability took refuge in poetry and the regions of fancy; and little else was heard now in the intellectual circles of Rome but recitations of poetry and criticisms thereon. Among the distinguished poets of the time we may mention especially Virgil, whose charming pastorals had delighted all, and gained for him the favour and patronage of Octavianus; also Varius, who had recommended himself by a poem on the death of Cæsar; and many others, to whom Horace occasionally alludes. Horace, too, felt an inclination towards poetry: he says (*Epist.* ii. 251) that poverty, which impels men to bold undertakings, had driven him to attempt verse-making. He sought in poetry the means of subsistence, by writing occasional verses. These were not directly paid for, but presents were sent in acknowledgment of them, and they gained for him the patronage of wealthy men, on whose bounty he lived. He soon became known to his brother poets at Rome; and first Virgil, then Varius, spoke of him to Maecenas. The latter invited Horace to visit him, and asked him a few questions about his family. Horace answered timidly and modestly. Maecenas then dismissed him without any definite promise; and it was not till nine months thereafter that he again summoned him, and made him one of his friends (*amici.*) This happened probably in the beginning of the year 40 B. C.

Maecenas has been richly repaid for his kindness to Horace by the praises which the latter everywhere bestows upon him, and which have made his name a current word for 'a patron of literature.' He was one of the most influential men in Rome; not from his rank or birth; but purely from his political skill and sagacity. He was descended from an ancient but not a noble family; for none of his ancestors had held any curule office in Rome. He was a simple Roman knight, and inclined to remain so: though often invited to take office, he always declined, preferring the quiet of private life, which his wealth enabled him to enjoy, to the activity of a bustling political career. He was the friend and confidant of Octavianus, whom he aided with his advice and co-operation in the most critical situations; and to whom he was so much attached, that at the time of the battle of Actium (30 B. C.), and previously, when Octavianus was obliged to be absent from the city, he undertook the responsible and laborious office of *praefectus urbi.* This confidence of Octavianus in Maecenas, being well known to all, raised the latter in actual power above most men in the state, and all aspirants to the emperor's favour flocked to pay their homage to Maecenas. He was at the same time well acquainted with, and had a fine taste for literature, and took the deepest interest in it. He attempted poetry himself too,

not unsuccessfully. Horace, as it appears, became the chief literary assistant of Maecenas: he gave him information about new books, helped him in his own compositions, and wrote poems for his gratification and amusement. A great part of the Satires, for instance, was undoubtedly intended primarily for Maecenas and the intellectual circle that he had drawn around him. Horace acted also as his secretary in such state affairs as he had to attend to. This is apparent from the sixth Satire of the second book, where a person requests Horace to obtain the signature of Maecenas to a paper, asking his assistance quite in the style in which one addresses the secretary of a great man. In one passage, also, Horace complains that the amount of business which he has to go through at Rome prevents him from having any leisure. The favour of Maecenas soon obtained for our poet the means of making a sufficient livelihood: he became a *scriba*. This he himself indicates in *Sat.* ii. 6, 36; and his biographer Suetonius says, *scriptum quaestorium comparavit*—'he bought for himself a clerkship to the quaestors.' These *scribae* formed by no means an uninfluential class in Rome. They were the under-secretaries in all the government departments, and the affairs of the state were in a great measure managed by them. The chief secretaries were changed annually, and consequently could be but very imperfectly acquainted with the duties of their office, which therefore devolved necessarily on the *scribae*, they holding their posts for life. The state required from the *scribae* security for good conduct and integrity, and thus it happened that they formed a strong and exclusive corporation; and their offices became saleable, like commissions in the British army. As to how Horace contrived to unite his new duties with his employments at the house of Maecenas, we can only form conjectures. Either he was allowed to perform the duties of *scriba* by proxy, or he performed them at the house of Maecenas, since the latter, being often engaged in state affairs, could not dispense with the attendance of his secretary. This, however, is certain—that Horace gradually withdrew himself from business, and gained leisure enough to follow his poetical inclinations undisturbed.

At first, perhaps, Horace lived in the house of Maecenas, and was treated as a dependant; but as the latter became more acquainted with the poet's merits, he gave him greater freedom and independence. Let us now imagine to ourselves Horace's condition and mode of spending his time. He has his own house in town, with three servants to wait upon him. He has his own particular friends and associates, but he goes, perhaps daily, at a certain hour, to the house of Maecenas on the Esquiline Hill; and to a special invitation from his patron even a promise made to another must give way. Out of Rome, Horace possesses a

small estate—either a direct present from Maecenas, or obtained by his influence, as compensation for the patrimonial property which had been assigned to the veterans. This estate is the pride and joy of the poet's heart: here he feels happy in rural seclusion and simplicity; and hither he invites (repeatedly in his Odes) his particular friends, if they wish to enjoy country life. He is in Rome only during the time when he must be there—namely, the beginning of the year. He returns to his Sabine farm as soon as he possibly can, and lives there for the remainder of the year; except when he goes, as the state of his health often obliges him to do, to the warm baths of Baiae, or to the sea-bathing at some town in southern Italy.

The situation and appearance of this celebrated farm may be pretty well determined from the notices which he gives in *Epist.* i. 14, 16, and 18; and *Sat.* ii. 6. We cross over to the right bank of the Anio at Tibur (the modern Tivoli), and then go up along the river, following the *via Valeria*, as far as the little village of Varia (now Vicovaro.) This village lies to the left of the public road, on a hill above the Anio, eight Roman miles from Tibur. Horace's estate was in the district connected with this village; and had, in earlier times, when landed property in Italy was distributed among more persons, sufficed for the support of five families: now it was cultivated for Horace by eight slaves. It was situated in a valley, which lay in the direction from north to south; so that the hill on the right was gilded by the beams of the morning sun, that on the left by his evening rays. A considerable rivulet, called the Digentia (now Licenza), flows through the middle of the valley, falling into the Anio about a mile above Varia. Thus far the locality is certain, and can at present easily be found; but the exact place where the villa stood it is scarcely possible to fix, since it was certainly not so magnificent or lasting that traces of it should remain till now. Horace, in Odes iii. 13, mentions a *fons Bandusiae* as springing up near his farm. If this was the largest of the numerous brooks which bubble up on the slope of the hill on the right side of the Digentia, then the villa must have been situated some three miles up the valley. There was connected with this house in the country a house in Tibur, according to a custom which still holds in the smaller towns of Italy, that to each house a certain piece of land belongs, on which again may be a villa. The poet, therefore, often praises Tibur as his darling residence, where the Muses favoured him most, and where he wished that he might remain in his old age. Suetonius, in his biography of Horace, says, *Vixit plurimum in secessu ruris sui Sabini aut Tiburtini: domusque ejus ostenditur circa Tiburni luculum.* Now the grove of Tiburnus, an old local god of Tibur, must have been in, or at least very near, the town. For these

external advantages Horace was indebted to the favour and friendship of Maecenas: the literary friends whom he met at his house encouraged him to poetical activity and to improvement in the art; and there, too, he became acquainted with many men of power and influence in the state. It would have been easy for him to alter his position in regard to Maecenas, and to strike out for himself a path to honour and authority; but how little he thought of this appears from his conduct to Augustus. Maecenas had spoken of Horace to the emperor, and had given him a copy of his poems; with which, being a man of taste, and from disposition as well as from political motives a patron of literature, he expressed himself as delighted. He wanted a secretary to write letters for him, and asked Maecenas to give up Horace to him. Maecenas consented; but Horace pleaded the weak state of his health, to escape taking the office, which would have given him much influence, but at the same time much trouble. Augustus admitted the excuse, and was not angry; but he wished that Horace would speak of his exploits in his poems, or rather that he would write a poem upon them, and he felt hurt that the poet had not mentioned him in any previous production. But Horace declined to attempt any such panegyric, his reason being either that which he gave—namely, that he had no talent for epic poetry—or, as is more probable, that he hated flattery. He had in his youth belonged to the republican party; and though in his maturer years he felt and acknowledged that the restoration of the republic was impossible, and the government of Augustus beneficent, still he was unwilling to act in such a manner as indirectly to depreciate the merits of those heroes who had formerly been the gods of his idolatry. But he often praised the administration of Augustus, which had, in truth, induced contentment and excited gratitude in all—extolling him for having given to Italy and the Roman Empire the long wished-for blessings of peace; for having, by successful battles, extended and secured the boundaries of his dominions; and for labouring most zealously, by good institutions and wise laws, to elevate the moral condition of the people. It was not till after pressing requests from Augustus, which he could not refuse without giving great offence, that Horace resolved to celebrate in two odes the victories of Tiberius and Drusus, the stepsons of the emperor, and for this reason to add a fourth book of Odes to the three which were already in the hands of the public. The epistle to Augustus (*Epist.* ii. 1) was written on the same occasion.

Maecenas, particularly when he grew old, and fell into bad health, also made demands upon the poet which he could not reconcile with his principles; and this was probably the reason

why, towards the end of his life, his visits to Rome became fewer and fewer. But, upon the whole, the connection between the two friends remained the same; and ought always to be considered as a pattern for the relations between an artist or poet and his patron. The more the fame of Horace increased, the more intimate became his friendship with Maecenas. No petty jealousy interfered with their mutual affection and respect. Good fortune preserved the friends from the necessity of a separation, and gratified the wish of Horace not to survive Maecenas long. Maecenas died, after a protracted illness, in the year 8 B. C.; and when near his end, he commended our poet to Augustus in the following words: *Horatii Flacci, ut mei, memor esto.* Horace followed soon after, on the 27th of November in the same year, having very nearly completed his fifty-seventh year. Death took him by surprise: he had not time to make a will; but, having no children or relations, named orally Augustus as his heir. He was buried near his long-loved friend Maecenas on the Esquiline Hill.

Horace frequently describes his own bodily appearance and mental temperament. He was of small stature, and had dark eyes and black hair; though the latter, as he grew older, became somewhat gray. In his youth, he was of a weakly constitution, and suffered from a complaint in his eyes. When he reached the age of manhood, his general health did not much improve, but he became stout and corpulent; so that Augustus used to joke with him upon his rotundity. In temperament, he says, he was hot; in his youth even passionate; in his later years easily irritated, but easily calmed again. His dress was simple, and rather careless than elegant. In his mode of life he studied comfort and ease, which never degenerated into luxury.

This, then, was the poet of whom Quintilian, the greatest of Roman critics, remarks, that he was almost the only Latin lyrist who deserved to be read—a judgment which has been fully ratified by posterity; for scarcely any nation has ever had any lyric poet who has been so extensively read, admired, and imitated as Horace. It is therefore worth while to say something regarding his poetry in general, and regarding the kinds of poetry which he cultivated.

It is of great importance for the thorough comprehension and enjoyment of a poet like Horace, whose excellence consists in his having invested the particular circumstances and friendships which led him to write with a universal interest, that we should know when his poems were composed; and, even since Bentley spoke briefly, generally, and without stating proofs, on this question, it has been eagerly taken up by every subsequent commentator. Horace began his poetical attempts early, and con-

tinued his activity till he had attained a considerable age. He intended to conclude his poetical exertions with the first book of the Epistles, which he published in the year 20 B. C., when he was in his forty-fifth year. However, he still occasionally made poems (particularly Odes, iv. 14) in celebration of exploits of members of the reigning family; and at last, long after the publication of the first three books of Odes, he issued a fourth; and besides, by the wish of Augustus, wrote the second book of Epistles. It is thus certain that Horace himself published his poems divided into books; and in regard to the *Ars Poetica* alone, it is a possible, but not a probable supposition, that it was issued after its author's death. It seems likely, therefore, that all of Horace's poetry which he himself considered worthy of publication, has come down to us.

Horace commenced his poetical labours in his youth with satirical poetry, which with him assumed two forms—the satire properly so called, and the more lyrical epode. In the Satires, we find no allusion to the battle of Actium, or to the events immediately preceding; they were therefore finished, and perhaps also published before 32 B. C. It appears, moreover, that the two books were issued together. They were composed on various occasions, partly for the amusement of Maecenas's social circle; and appear to have been intended originally entirely for the entertainment of private friends. Horace read each separately to his friends, as he composed them; afterwards he divided them into books, and published them. They were followed by the book of Epodes. Some of these Epodes were undoubtedly composed long before; but we find in the book allusions to the impending battle between Antony and Octavianus, which held all Italy in trembling anxiety, and also a kind of triumphal song on the victory at Actium; so that the book seems to have been published immediately after it. With the Epodes, Horace closed his satirical poetry. He had gained a name by it, but had also made himself enemies; and in his riper years he acknowledged that it was not enough for a person to mark and satirise the faults of his fellows, but that he must himself attempt to produce something excellent. He brought the hexameter of the Satires to perfection in the Epistles, and changed the simple iambic verse of the Epodes for the strict and artistic metres of the Odes. He finished the first three books of the Odes about the year 20 B. C., and published them together, as appears from the first Ode, and from the last of the third book. The first book of the Epistles was also issued in the year 20 B. C.; and with it, as we have already observed, Horace intended to close his poetical career. But in 17 B. C., at the emperor's request, he wrote the *Carmen Saeculare;* and soon afterwards—at all events before 13 B. C.—he published the fourth

book of the Odes. The second book of Epistles appeared somewhat later still. His Epistle on the Art of Poetry appears to have occupied him last, for it contains observations such as only old age and mature experience could supply, and has especial reference to the drama; as if the poet intended, in the gradual development of his talents, to advance from lyrical to dramatic poetry.

It may here be asked, What is it that gives Horace his acknowledged value? He is a poet of reality, trained in the world and for the world, full of elegant remarks, pleasant and kindly sentiments, averse to all rough merriment, and impelled by his genius to clothe his observations in the garb of poetry. He is an amiable man and a thorough gentleman; but what makes him a poet is not an inspiration or wild impulse of the soul, but the quiet deliberation which enables him to give his reflections the most beautiful form possible. He works with the greatest care, and strives to attain perfection in his style of representation and expression. He is great, because he thoroughly understands, as an artist, all his immediate relations, and raises the individual to the universal. In his lyric poems he despises the dithyrambic strain of thought; and its want is made up by noble sentiments, and by freedom from faults; for of bombast and want of correctness nothing is to be found in them. Many of his Odes are imitated from the Greek, but he has done it skilfully, and without lavishly following his models; and his poems are even superior to the originals in polish and in unity of thought. He had only one predecessor among the Romans in regard to odes—namely, Valerius Catullus, a poet of great ability and genius, but who wrote very little, and made, as it were, merely a beginning. In regard to epodes, Horace, as it appears, was the only one of the Romans who attempted them. The idea of this kind of poetry he derived from the Greek Archilochus, whose celebrated satirical poems were written in iambics; but their form he himself invented. The name of epodi is taken from the fact, that in the majority of them the first verse is a somewhat long line; then following it, or in addition to it (ἐπί), one shorter. The epistle, as a kind of poetry, is entirely an invention of Horace. There was nothing like it in ancient literature before his time, and he had but feeble imitators in Claudian and Ausonius, who lived in the fourth century after Christ. His Epistles are really letters, containing personal allusions, and sentiments (for example, *Epist.* i. 3, and 9) not going beyond private matters. But in others he goes from private affairs to general observations on life and art. The epistle, with Horace's as patterns, has been a favourite species of poetry among the moderns. The satire was not invented by Horace, but he re-

modelled it, and was the first to bring it into general notice. This kind of poetry was unknown to the Greeks: its place was supplied by what was called the Old Comedy, with which Horace, in defending his Satires, classes them. The *Drama Satyricum* was a parody on tragedy. The Latin word *satira* is not connected with the satyrs or the *Drama Satyricum:* it comes from the adjective *satur*, 'full, heaped up.' Hence *satura* means originally, 'a heaping up, mixing together of heterogeneous things,' either in offerings made to the gods, or in laws which embraced various subjects *per saturam*, 'in the gross or slump.' Hence the old Roman poets Ennius and Pacuvius called a poem written in various kinds of verse, and probably of a comic nature, a *satura*. Lucilius, about the year 120 B.C., retained the name, applying it to a regular hexameter poem, of the class now called satires, which he divided into thirty books. This originated the satire, and Horace expressly mentions Lucilius as its inventor. Horace, however, made an improvement on its character. He gave up personal attacks, and the assailing of particular individuals: for this he made use of his Epodes. In his Satires he lashes not single fools, but fools as a class—folly generally. The satire with him is a didactic poem; it gives instruction in the philosophy of life, and particular persons mentioned are introduced merely as illustrative examples. There are marked features of distinction also between Horace and his successors as Roman satirists, Juvenal and Persius, whose works are still extant. Lucilius had been entirely personal, and principally political; Horace, in another age and under other political circumstances, took only the follies of mankind as his subject: he was worldly-wise, and endeavoured to teach by showing where error lay. Juvenal inveighs against vice with ardour and indignation; Persius was a noble youth, of noble spirit, desirous to regulate life according to the maxims of the Stoic philosophy. In style, Lucilius was very free; Juvenal is rhetorical and regular; Persius difficult, epigrammatic, and full of obscurity. Horace retains throughout the tone of witty, familiar conversation. It is for this reason that he seems to have given to his work, though including it in the species of poetry called satire, the distinctive name of *Sermones* ('Conversations.') This accounts also both for the fact, that his Satires are generally in the form of entertaining narrative, and for the peculiarities of their language and metre. In style, he keeps as close as possible to that of polished prose; indeed he speaks once of the *musa pedestris* in his Satires. In regard to metre, he so constructs his hexameters that they are very different from the sounding lines of heroic poetry. It would have been easier for him, as we can partly see from the Epistles, to follow the epic hexameters of Virgil; but he would not do it, that he might preserve the cha-

racter of his own species of poetry more pure. The approach to prose in Horace's verse is seen, for instance, in his freedom with regard to elision, particularly that of the monosyllabic particles *nam*, *dum*, *cum*, *si*, which is contrary to the epic usage; in some cases of synaeresis, as *prout*, *quoad*, *vindemiator*; in syncopes, as *caldior*, *soldum*; and contractions, as *divisse*, *surrexe*. In the construction of the verse, also, we observe an intentional accumulation of spondees, whereas the well-framed epic line delights us by a tasteful variety of dactyles and spondees.

It seems proper to add to this introduction a table of the metres used by Horace in his Odes and Epodes. The strophes which he employs are of two kinds. In the Epodes, one somewhat long line is followed by a shorter one—the two forming a metrical whole or strophe; from which fact, as already mentioned, the word 'epode' takes its origin. The Odes consist all of stanzas or strophes of four lines each, with either the same or similar rhythm:—

I. Stropha Asclepiadea Prima, which consists of the following, four times repeated. See *Zumpt*, § 861.

– – | –́ ⏑ ⏑́ – | – ⏑ ⏑ ‖ –́ ⏓

II. Stropha Asclepiadea Secunda, which consists of a Glyconian line (*Zumpt*, § 859), and an Asclepiadean. These two, repeated, form the strophe of four lines.

– – | –́ ⏑ ⏑ ‖ –́ ⏓
– – | –́ ⏑ ⏑ – | –́ ⏑ ⏑ ‖ –́ ⏓

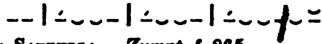
III. Stropha Asclepiadea Tertia, which consists of three consecutive Asclepiadean verses, and a Glyconian.

– – | –́ ⏑ ⏑ – | –́ ⏑ ⏑ ‖ –́ ⏓
– – | –́ ⏑ ⏑ – | –́ ⏑ ⏑ ‖ –́ ⏓
– – | –́ ⏑ ⏑ – | –́ ⏑ ⏑ ‖ –́ ⏓
– – | –́ ⏑ ⏑ ‖ –́ ⏓

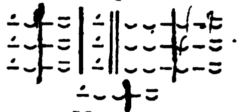
IV. Stropha Asclepiadea Quarta, which consists of two Asclepiadean lines, a Pherecratean (*Zumpt*, § 859), and a Glyconian.

– – | –́ ⏑ ⏑ – | –́ ⏑ ⏑ ‖ –́ ⏓
– – | –́ ⏑ ⏑ – | –́ ⏑ ⏑ ‖ –́ ⏓
– – | –́ ⏑ ⏑ ‖ ⏓
– – | –́ ⏑ ⏑ ‖ –́ ⏓

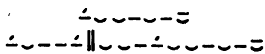
V. Stropha Asclepiadea Quinta, which consists of a greater Asclepiadean line repeated four times.



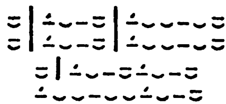
VI. Stropha Sapphica. *Zumpt*, § 865.



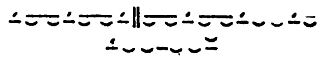
VII. Stropha Sapphica Major, which consists of two pairs of lines, each containing a so-called *versus Aristophanicus*, and a choriambic trimeter. *Zumpt*, § 862.



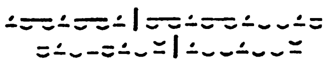
VIII. Stropha Alcaica. *Zumpt*, § 866.



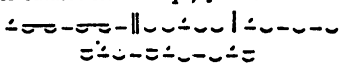
IX. Stropha Archilochia Prima, which consists of two lines repeated — the one a heroic hexameter, and the other a *versus Archilochius minor*. *Zumpt*, § 847.



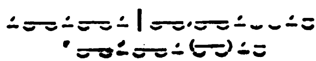
X. Stropha Archilochia Secunda, which consists of two lines repeated — the one a heroic hexameter, and the other made up of an iambic diameter and a dactylic trimeter catalectic (*versus iambelegus*.)



XI. Stropha Archilochia Quarta, which consists of two verses repeated—the one a *versus Archilochius major*, the other an iambic trimeter catalectic. *Zumpt*, § 834.



XII. Stropha Alcmania, which consists of two lines repeated — the one a heroic hexameter, the other a dactylic tetrameter catalectic.



XIII. Stropha Iambica Prima, consisting of a pair of iambic senarii. *Zumpt*, § 837.

⏓ –́ ⏑ – ⏓ –́ ⏑ – ⏓ –́ ⏑ ⏓

XIV. Stropha Iambica Secunda, which consists of two lines—the one an iambic senarius, the other a *versus iambicus quaternarius*. *Zumpt*, § 838.

⏓ –́ ⏑ – ⏓ ‖ –́ ⏑ – ⏓ –́ ⏑ ⏓
⏓ –́ ⏑ – ⏓ –́ ⏑ ⏓

XV. Stropha Pythiambica, which consists of two lines—a heroic hexameter, and an iambic senarius.

–́ ⏕ –́ ⏕ –́ | ⏕ –́ ⏕ –́ ⏑ ⏑ –́ ⏓
⏓ –́ ⏑ – ⏓ –́ ⏑ – ⏓ –́ ⏑ ⏓

XVI. Stropha Trochaica, which consists of two lines repeated—the one a trochaic dimeter catalectic, the other an iambic trimeter catalectic.

–́ ⏑ – ⏑ –́ ⏑ ⏓
⏓ –́ ⏑ – ⏓ –́ ⏑ – ⏑ –́ ⏓

Book.	Ode.	Metre.	Book.	Ode.	Metre.
I.	1	I.	I.	29	VIII.
...	2	VI.	...	30	VI.
...	3	II.	...	31	VIII.
...	4	XI.	...	32	VI.
...	6	III.	...	34	VIII.
...	7	XII.	...	35	VIII.
...	8	VII.	...	37	VIII.
...	10	VI.	...	38	VI.
...	11	V.	II.	1	VIII.
...	12	VI.	...	2	VI.
...	14	IV.	...	3	VIII.
...	15	III.	...	6	VI.
...	16	VIII.	...	7	VIII.
...	17	VIII.	...	9	VIII.
...	18	V.	...	10	VI.
...	20	VI.	...	11	VIII.
...	21	IV.	...	12	III.
...	22	VI.	...	13–15	VIII.
...	24	III.	...	16	VI.
...	26	VIII.	...	17	VIII.
...	27	VIII.	...	18	XVI.
...	28	XII.	...	19–20	VIII.

Book.	Ode.	Metre.	Book.	Ode.	Metre.
III.	1–6	VIII.	III.	29	VIII.
...	8	VI.	...	30	I.
...	11	VI.	IV.	2	VI.
...	13	IV.	...	3	II.
...	14	VI.	...	4	VIII.
...	16	III.	...	5	III.
...	17	VIII.	...	6	VI.
...	18	VI.	...	7	IX.
...	19	II.	...	8	I.
...	21	VIII.	...	9	VIII.
...	22	VI.	...	12	III.
...	23	VIII.	...	14–15	VIII.
...	24–25	II.			

Carmen Saeculare,

Epode.	Metre.	Epode.	Metre.
1–10	XIV.	16	XV.
13	X.	17	XIII.



Apollo Musagetes.

CONTENTS.

Epodon Liber.

Satirae.

Epistolae.

Q. HORATII FLACCI CARMINA.

LIBER PRIMUS.

CARMEN I.

AD MAECENATEM.

THIS poem is a dedication of the first three books of Odes, which Horace published together, to his patron Maecenas. It serves at the same time, however, as an introduction to the collected lyrical productions of Horace. The author says (1–28) that the pursuits of men are very various: one strives after honour, another after extensive possessions, another after a peaceful life on his hereditary estate; others after commercial gain, after a life of merriment and debauchery, after the exciting employments of war, or after the pleasures of the chase. He, on the other hand (29–36), busies himself with the cultivation of lyric poetry; and will feel happy if, in the judgment of Maecenas, he is worthy to be considered as a lyric poet.

MAECENAS atavis edite regibus,
O et praesidium et dulce decus meum:
Sunt quos curriculo pulverem Olympicum
Collegisse juvat, metaque fervidis

---

1. C. Cilnius Maecenas was a member of the Cilnian gens, which belonged to the ruling clans in Arretium, an ancient city of Etruria, and was said to have given several kings and military leaders to that country.—3. *Sunt quos—juvat.* *Gram.* § 360, 4, and as to the perfect *collegisse*, *Gram.* § 371, note 2. The allusion is to the Olympic Games, of which chariot-racing (*curriculo* = *curru*) constituted a principal part. The great difficulty in this exercise was to turn round the *meta* (the pillar which marked the end of the course) so closely as not to lose any ground, and at the same time so dexterously as to avoid grazing the post and being overturned. The victor received as his reward a garland made of the leaves of the wild olive-

Evitata rotis palmaque nobilis
Terrarum dominos evehit ad deos;
Hunc, si mobilium turba Quiritium
Certat tergeminis tollere honoribus;
Illum, si proprio condidit horreo
Quidquid de Libycis verritur areis.
Gaudentem patrios findere sarculo
Agros Attalicis condicionibus
Nunquam dimoveas, ut trabe Cypria
Myrtoum pavidus nauta secet mare.
Luctantem Icariis fluctibus Africum
Mercator metuens, otium et oppidi
Laudat rura sui; mox reficit rates
Quassas, indocilis pauperiem pati.
Est qui nec veteris pocula Massici
Nec partem solido demere de die

---

tree (*palma.*)—6. That is, makes him as proud and happy as the gods who rule the world.—7. To *hunc*, and, in line 9, to *illum*, supply *evehit ad deos*. As among the Greeks a victory at Olympia conferred the highest honour, so at Rome this resulted from any one's election by his fellow-citizens to the *tergemini*—that is, *triplices—honores;* namely, the curule ædileship, the praetorship, and the consulship.—10. 'All that is swept together from the Libyan threshing-floors.' Libya is the north of Africa, one of the corn-growing countries which supplied Italy. The poet alludes here to wealthy landed proprietors. At a later period, under Nero, the whole of the Roman province of Africa was in the possession of six persons.—11. *Gaudentem*, 'one who finds his pleasure in, who is satisfied with.'—12. *Attalicae condiciones* are offers or conditions, such as Attalus III., king of Pergamus, who had been proverbial for wealth, and who bequeathed his kingdom and his treasures to the Roman people, might have made.—13. *Trabs* = *navis*, a part by poetical license being put for the whole. The ship is called Cyprian because it was built of cedar, in which the island of Cyprus abounded. The Myrtoan Sea is that between Euboea, Crete, and Peloponnesus.—15. *Icariis fluctibus* would in prose be *cum Icariis fluctibus*. The Icarian Sea is that between Samos and the island of Icaria, so called from Icarus, the son of Daedalus. *Africus* is the south-west by west wind.—17. *Rura oppidi sui*, 'the country round about his town.' The merchant, whose business consisted in bringing the produce of the East from Alexandria to the ports of Italy (for this, in the Roman sense, was a *mercator*), has a house in the country town to which he belongs, and an estate in the neighbourhood.—18. *Pauperiem*, 'a life without gain,' a mere competence, sufficient to give him the necessaries of subsistence: *egestas* is different, for it means 'absolute want.'—19. *Veteris pocula Massici*, 'cups of old wine from Mount Massicus.' This was a hill in Campania, famous for producing excellent wine. A *solidus dies* is a day which may be wholly and without interruption devoted to business. To take away a part of this—that is, to give one's-self up to pleasure and enjoyment about noon, or any time

Spernit, nunc viridi membra sub arbuto
Stratus, nunc ad aquae lene caput sacrae.
Multos castra juvant et lituo tubae
Permixtus sonitus bellaque matribus
Detestata. Manet sub Jove frigido
Venator tenerae conjugis immemor,
Seu visa est catulis cerva fidelibus,
Seu rupit teretes Marsus aper plagas.

Me doctarum hederae praemia frontium
Dis miscent superis, me gelidum nemus
Nympharumque leves cum Satyris chori
Secernunt populo, si neque tibias
Euterpe cohibet nec Polyhymnia
Lesboum refugit tendere barbiton.
Quodsi me lyricis vatibus inseres,
Sublimi feriam sidera vertice.

---

before the principal meal of the day — was a sign of a jovial and careless voluptuary. — 21. *Non spernit* = *juvat*, 'he does not scorn, he finds his pleasure in.' *Membra stratus; Gram.* § 259, 2. — 22. *Caput aquae* is the fountain from which a rivulet flows, and which in ancient times was usually sacred to a nymph, and adorned with an image. — 24. *Matribus detestata; Gram.* § 271. We have another instance of the same construction immediately afterwards (27), *visa est catulis fidelibus.* — 25. *Sub Jove;* that is, *sub dio*, 'in the open air.' Jupiter is the air. — 28. The district of the Marsi in Italy is mountainous, and abounds with game. It is therefore a favourite resort for huntsmen. — 29. What Horace says of his own pursuits divides itself into three parts. He feels himself borne away into the circle of the gods, when his head is crowned with bay (*hedera*), which used to be given as a mark of honour to poets (*doctae frontes*); he seems to himself to be different from other men, when in the summer, in a cool grove, with nymphs and satyrs dancing around him, under the favouring smile of Euterpe, the muse of lyric poetry, and of the pensive Polyhymnia, who invented the lyre, he can chant a lay, as erewhile, in the island of Lesbos, Alcaeus, the most distinguished of Greek lyrists, did; and thirdly, if Maecenas will acknowledge that his efforts have been successful, and consider him as a true lyric poet, he will enter on the enjoyment of immortal fame (*sublimi feriam sidera vertice.*)

CARMEN II.

AD CAESAREM.

A LAUDATORY ode, addressed to the Emperor Octavianus Caesar, who, when he returned to Rome (29 B. C.) after his victory over Antony and Cleopatra, began to regulate the internal affairs of the state, and particularly to improve the moral character of the people by enacting strict laws. This poem was written in the year 28 B. C., when Caesar received the title of *Princeps Senatus* (line 50.)

JAM satis terris nivis atque dirae
Grandinis misit pater et rubenti
Dextera sacras jaculatus arces
Terruit urbem,
  Terruit gentes, grave ne rediret
Saeculum Pyrrhae nova monstra questae,
Omne cum Proteus pecus egit altos
Visere montes,
  Piscium et summa genus haesit ulmo,
Nota quae sedes fuerat columbi
Et superjecto pavidae natarunt
Aequore damae.
  Vidimus flavum Tiberim retortis
Litore Etrusco violenter undis

---

1. The poet describes the prodigies which were seen after the murder of Julius Caesar, and were supposed to have been sent by the gods as a punishment for that crime. These prodigies were chiefly great tempests, during which various places were struck by lightning, and inundations of the Tiber, which are here represented as the commencement of a second Deucalionic flood.—2. *Pater;* namely, *deorum et hominum, Jupiter: rubens dextera,* 'his red right hand;' that is, his hand armed with lightning.—3. *Sacras—arces,* the Capitol, where the temples of the three presiding divinities of the state, Jupiter, Juno, and Minerva, were.—4. *Terruit,* both generally 'has terrified,' and especially 'has alarmed them, lest (*ne*),' &c.—6. *Saeculum Pyrrhae,* the time of the deluge, when Deucalion and his wife Pyrrha alone were saved: *nova monstra questae,* 'who saw with grief wonders unknown before;' namely, a change in the face of the whole world.—7. *Proteus,* a sea-god, who acted as Neptune's cow-herd: *egit visere,* a Greek construction for *egit ut viserent.*—9. Construe thus: *et genus piscium haesit summa ulmo,* 'in the top of the elm.'—11. *Superjecto,* 'poured over the earth.' —13. *Flavus,* because it carries much sand along with it, and for that reason has a yellowish appearance.—14. *Litus Etruscum,* the north-

Ire dejectum monumenta regis
Templaque Vestae;
Iliae dum se nimium querenti
Jactat ultorem, vagus et sinistra
Labitur ripa Jove non probante u-
xorius amnis.
Audiet cives acuisse ferrum,
Quo graves Persae melius perirent,
Audiet pugnas vitio parentum
Rara juventus.

Quem vocet divum populus ruentis
Imperi rebus? prece qua fatigent
Virgines sanctae minus audientem
Carmina Vestam?
Cui dabit partes scelus expiandi
Jupiter? tandem venias, precamur,
Nube candentes humeros amictus,
Augur Apollo;
Sive tu mavis, Erycina ridens,
Quam Jocus circum volat et Cupido;
Sive neglectum genus et nepotes
Respicis auctor,
Heu nimis longo satiate ludo,

---

ern bank of the Tiber, on which the Etruscans dwelt. The waves, driven back with violence from it, inundated the city, most of which lay on the south side.—15. *Dejectum*, the supine = *ut dejiceret: monumenta regis*, the so-called *Regia*, said to have been built by Numa, close to which stood the temple of Vesta, where the Palladium of Rome was kept. —17. *Ilia*, or *Rea Silvia*, the wife of Tiber. She complains too much (for *nimium querenti* go together) of Caesar's murder, and wishes for the utter destruction of the wicked city, whereas Jupiter wants merely to punish it: therefore afterwards *Jove non probante.*—18. *Jactat se ultorem*, 'acts as the avenger of Ilia;' for which reason, in line 19, he is called *uxorius*, 'governed by the will of his wife.'—23. *Vitio parentum* are to be connected with *rara:* the youths are not numerous, because their fathers fought with each other.—25. *Vocet*, 'can the people call to for help.' —26. *Prece*, the ablative singular, confined almost entirely to poetry. *Gram.* § 80, 4.—27. *Virgines sanctae*, the Vestal virgins. Vesta does not listen to their songs (*carmina minus audit*), because she is angry with the Romans.—29. *Partes*, 'office, duty.'—31. *Candentes humeros*, a Greek accusative; comp. *Gram.* § 259.—32. *Augur*, because he is the god of oracles and prophecy.—33. *Erycina;* that is, Venus: so called from the celebrated temple which she had on Mount Eryx, near Lilybaeum in Sicily. The companions of Venus were Jocus and Amor, or Cupido, who were usually represented as boys with wings.—36. *Auctor;* that is, Mars, the father of Romulus and Remus, and the god who delighted in the game (*ludus*) of war.

Quem juvat clamor galeaeque leves,
Acer et Mauri peditis cruentum
Vultus in hostem.
  Sive mutata juvenem figura
Ales in terris imitaris, almae
Filius Maiae, patiens vocari
Caesaris ultor,
  Serus in coelum redeas, diuque
Laetus intersis populo Quirini,
Neve te nostris vitiis iniquum
Ocior aura
  Tollat. Hic magnos potius triumphos,
Hic ames dici Pater atque Princeps,
Neu sinas Medos equitare inultos,
Te duce, Caesar.

—38. *Leves*, 'smooth, polished, burnished.'—39. Construe thus: *et vultus Mauri peditis acer in cruentum hostem.* The look of the Mauritanian soldier is fierce at all times, but particularly when he is glancing at an enemy whom he has wounded or slain.—41. The author now comes to the main point of his poem; namely, the statement that Octavianus Caesar had been sent by the gods to save the Romans. He ventures on the fancy that Mercury, the son of the goddess Maia, had assumed the form of Octavian, and had condescended (therefore, in line 43, *patiens*) to become the avenger of Caesar's murder. *Sive—juvenem in terris imitaris*, 'or if thou hast assumed, and art bearing on earth the form of young Octavian,' who was then in his thirty-fifth year.—43. *Filius*, nominative for vocative. See *Gram.* § 311, note.—45. *Serus*, a poetical construction for *sero.* —47. *Nostris vitiis iniquum*, 'hostile, opposed to our faults.'—49. *Hic potius*, 'here on earth rather than in heaven, where, as Mercury, thou usually dwellest.' The accusative *triumphos* depends upon *ames.*—50. *Pater, scil. patriae*, a title which was afterwards formally conferred on Octavianus by a decree of the senate.—51. *Medos;* that is, the Parthians. Octavianus, like his grand-uncle Julius, intended to commence a war against this people, after settling the internal affairs of the state. His motive was a desire to avenge on the Parthians the defeats which M. Crassus and Antony the triumvir had sustained at their hands, and particularly to deliver the Roman captives, of whom they had still a very great number, and to recover the standards.

CARMEN III.

AD NAVEM, QUA VEHEBATUR VIRGILIUS ATHENAS PROFICISCENS.

An ode to the ship in which Virgil sailed to Athens in the year 19 B. C. The poet wishes his friend a good passage over the stormy sea. His wish was gratified; but Virgil died at Brundusium on his return from Greece, the same year.

Sic te diva potens Cypri,
Sic fratres Helenae, lucida sidera,
Ventorumque regat pater
Obstrictis aliis praeter Iāpyga,
  Navis, quae tibi creditum
Debes Virgilium, finibus Atticis
Reddas incolumem, precor,
Et serves animae dimidium meae.
  Illi robur et aes triplex
Circa pectus erat, qui fragilem truci
Commisit pelago ratem
Primus, nec timuit praecipitem Africum

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1. *Sic* is often used at the beginning of prayers and wishes, and need not be translated. *Diva potens Cypri*, 'the goddess who rules over Cyprus;' that is, Venus, of whose worship that island was a principal seat. She had sprung, according to mythology, from the foam of the sea, and was believed to have the power of granting a favourable passage over her native element. — 2. *Fratres Helenae*, Castor and Pollux, the Διόσκουροι. To their benevolent care deliverance in storms was ascribed, and the ancients recognised their protecting presence in those electric flashes which are frequently seen about the tops of masts after a storm. This phenomenon is sometimes called St. Elm's fire; properly, St. Helena's fire. On account of their guardian care of sailors, the Dioscuri were placed among the stars; the constellation of the Twins being frequently called Castor and Pollux. Compare *Carm.* i. 12, 27.—3. *Ventorum pater*, Aeolus, god of the winds. He resided on one of the Lipari islands (which from him were called Aeolian), and kept the winds shut up in a cave (hence in the next line *obstrictis*), letting out only those whom he pleased. — 4. *Iapyx*, the north-west by west wind, favourable for ships sailing to Greece. *Aliis = ceteris, scil. ventis.* — 5. *Tibi creditum*, 'who has been intrusted to thee.' — 8. *Animae dimidium meae*, 'the half of my soul,' a beautiful expression for a friend. — 9. *Robur*, 'oak-wood,' for this is the original signification of the word. Horace is thinking of a shield made of the hardest wood, and covered with triple brass. — 12. *Praecipitem Africum*,

Decertantem Aquilonibus,
Nec tristes Hyadas, nec rabiem Noti,
Quo non arbiter Hadriae
Major, tollere seu ponere vult freta.
Quem Mortis timuit gradum,
Qui siccis oculis monstra natantia
Qui vidit mare turgidum et
Infames scopulos Acroceraunia?

Nequicquam deus abscidit
Prudens Oceano dissociabili
Terras, si tamen impiae
Non tangenda rates transiliunt vada.
Audax omnia perpeti
Gens humana ruit per vetitum nefas.
Audax Iäpeti genus
Ignem fraude mala gentibus intulit:
Post ignem aetheria domo
Subductum macies et nova febrium
Terris incubuit cohors,
Semotique prius tarda necessitas
Leti corripuit gradum.
Expertus vacuum Daedalus aëra

'Africus (the south-west by west wind), who rushes fiercely and suddenly across the deep.' Compare *Carm.* i. 1, 15.—13. *Aquilonibus*, the dative used poetically for *cum Aquilonibus.*—14. *Hyadas*, stars in the forehead of Taurus. The rising and setting of the Hyades were believed by the ancients to be always accompanied by much rain: hence the name, from the Greek ὕειν, *pluere*, and the epithet here given to them, *tristes.*—15. *Quo*, 'than which,' or better perhaps, employing the personification, 'than whom,' is to be connected with *major* (*est.*) *Hadria*, 'the Adriatic Sea.'—16. In prose it would be *sive tollere sive ponere* (=*componere*, 'to calm') *vult.*—17. *Gradum*, 'step, approach.' Death is in poetry treated as a god.—18. *Siccis oculis*; that is, without tears: *monstra*, the sea-monsters, of which the mythologists spoke.—20. *Acroceraunia*, a promontory of Epirus, dangerous and sadly celebrated (*infamis*) on account of its cliffs.—24. *Non tangenda vada*, 'the waters, which, according to the appointment of the gods, were not to be touched.'—25. *Audax perpeti*; the infinitive depends upon *audax*,—a Greek construction.—27. *Iapeti genus*=*Iapeti filius*; namely, Prometheus, who secretly stole fire from the gods, and brought it down to men (*gentibus*.)—29. *Aetheria domo subductum*, 'stolen from the ethereal house;' namely, heaven.—31. *Cohors*, 'troop,' *incubuit*, 'encamped.'—32. *Semoti*, 'distant, far removed;' because, in the earliest ages of the world, all men were believed to have lived to a great age: *corripuit gradum*, 'quickened its pace.'—34. *Expertus*, *scil. est*. The story of Daedalus, a Cretan artist who made wings,

Pennis non homini datis.
Perrupit Acheronta Herculeus labor.
Nil mortalibus arduum est:
Coelum ipsum petimus stultitia, neque
Per nostrum patimur scelus
Iracunda Jovem ponere fulmina.

---

and with his son Icarus flew over the sea, is well known.—36. *Herculeus labor.* One of the twelve tasks imposed on Hercules by Eurystheus, was to bring up Cerberus from the lower world. Here, therefore, *Herculeus labor* is 'a labour of Hercules.' The last syllable of *perrupit* in this line is made long by the *ictus.*—38. *Stultitia*, an ablative of cause, 'in or from our folly.'—40. An allusion to the belief that Jupiter killed several individuals, at whose conduct he was indignant (hence *iracunda fulmina*), by lightning.

CARMEN IV.

AD L. SESTIUM CONSULAREM.

An exhortation to enjoy life merrily, since death is speedily and surely impending. L. Sestius, *consul suffectus* in the year 23 B. C., was an intimate friend of Horace from the time when they served together against the triumvirs, in the republican army of Brutus and Cassius.

Solvitur acris hiems grata vice veris et Favoni,
Trahuntque siccas machinae carinas,
Ac neque jam stabulis gaudet pecus aut arator igni,
Nec prata canis albicant pruinis.
Jam Cytherea choros ducit Venus imminente Luna,
Junctaeque Nymphis Gratiae decentes
Alterno terram quatiunt pede, dum graves Cyclopum
Vulcanus ardens urit officinas.

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2. *Machinae trahunt siccas carinas;* that is, *naves:* a part being poetically put for the whole. The ships of the ancients were in the beginning of winter drawn up on the beach, high and dry, and had of course to be taken down to the sea in spring by means of machines; that is, levers and rollers.—4. *Canus*, not 'gray,' but 'white.'—5. *Cytherea*, an epithet given to Venus, from the island of Cythera, south of Laconia, which was one of the places where she was chiefly worshipped: *imminente Luna*, whilst the moon appears over them, and looks smilingly down upon their sports.—6. *Decentes=pulchrae; alterno terram quatiunt pede;* that is, they keep time in their dancing.—8. In the spring the Cyclopes, under the superintendence of Vulcan, forge in Aetna the thunderbolts which Jupiter darts upon the earth during the summer. Vulcan, the god of fire, is here treated as fire itself, being called *ardens*,

Nunc decet aut viridi nitidum caput impedire myrto,
Aut flore, terrae quem ferunt solutae;
Nunc et in umbrosis Fauno decet immolare lucis,
Seu poscat agna sive malit haedo.
Pallida mors aequo pulsat pede pauperum tabernas
Regumque turres. O beate Sesti,
Vitae summa brevis spem nos vetat inchoare longam.
Jam te premet nox, fabulaeque manes,
Et domus exilis Plutonia. Quo simul mearis,
Nec regna vini sortiere talis,
Nec tenerum Lycidan mirabere, quo calet juventus
Nunc omnis et mox virgines tepebunt.

---

and said *urere.* — 9. *Nitidum,* 'shining,' from the ointment which was used for the head. As to *solutae,* in line 10, compare line 1. — 11. *Faunus,* the god of shepherds and peasants. These in the beginning of spring celebrated a festival in his honour, at which much mirth and jollity were always exhibited.—12. *Agna—haedo,* ablatives dependent on the infinitive *sibi immolari* understood; for we may say either *immolare hostiam* or *hostia,* 'with a victim.'— 13. *Aequo pede:* in prose it would have been simply *aeque,* 'equally.' — 14. Palaces are called *turres,* on account of their height. *Beate,* 'happy;' that is, rich, and therefore happy. — 16. *Fabulae manes:* the manes, spirits of the dead, are considered by Horace, because they have no bodies, to be a mere sound or name, and nothing real. He therefore gives them *fabulae* ('shadowy beings') as an apposition. — 17. *Quo = in quam domum,* 'to which.'— 18. *Talis,* ablative of *talus;* originally, 'the ankle;' here and frequently 'a die' for gaming. The Romans, at their drinking-bouts, had a president, who was called king (hence *regna vini.*) He who made the highest throw with dice obtained the honour, the matter being thus left to a kind of lot (hence *sortiere.*)



Coin of Sestius.

CARMEN VI.

AD M. AGRIPPAM.

The poet alleges inability as his excuse for not celebrating the deeds of Augustus and M. Agrippa in heroic verse: he can only write songs. This ode was written about the year 27 B. C.

SCRIBERIS Vario fortis et hostium
Victor, Maeonii carminis aliti,
Quam rem cunque ferox navibus aut equis
Miles te duce gesserit.
  Nos, Agrippa, neque haec dicere, nec gravem
Pelidae stomachum cedere nescii,
Nec cursus duplicis per mare Ulixei,
Nec saevam Pelopis domum
  Conamur, tenues grandia, dum pudor
Imbellisque lyrae musa potens vetat
Laudes egregii Caesaris et tuas
Culpa deterere ingeni.
  Quis Martem tunica tectum adamantina

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1. *Scrībĕris* must, on account of the verse, be taken as the future, 'thou shalt be celebrated by Varius.' L. Varius was an epic and dramatic poet, and a friend and patron of Horace. Of his poems, among which was a panegyric (*Panegyricus*) on Augustus, only a few lines have come down to us.—2. *Maeonii carminis aliti*, 'a bird of Maeonian song.' 'Maeonian' is equivalent to 'Homeric,' Maeonia being the ancient name of Lydia, in which is situated Smyrna, the alleged birth-place of Homer. A Maeonian bird or Maeonian swan is therefore an epic poet.—3. *Quam rem cunque* = *quamcunque rem:* such a separation is not unusual, even in prose. *Navibus aut equis*, 'by sea or by land.'—4. *Miles*, collectively for *milites*, 'the Roman soldiers.'—6. *Pelidae stomachum*, 'the wrath (μῆνιν) of Achilles, the son of Peleus, who did not know how to yield' (*cedere nescii*, *cedere* being here used poetically for *cedendi*, see *Gram.* § 396, note 3.) Achilles did not know how to yield to Agamemnon. The anger of Achilles is the subject of Homer's *Iliad.*—7. *Duplicis*, 'crafty:' *Ulixei*, genitive of the form Ulixeus. The wanderings of Ulysses form the subject of Homer's *Odyssey.*—8. *Saevam Pelopis domum*, 'the horrible deeds of the sons of Pelops:' namely, Atreus and Thyestes. The murder of Agamemnon, grandson of Peleus, by his wife Clytaemnestra, and that of Clytaemnestra by her son Orestes, were favourite subjects with the tragic poets.—9. *Tenues grandia*, the reason why he can write neither epic poems nor tragedies: his powers are too weak for such lofty subjects.—10. *Musa potens imbellis lyrae*, 'my muse, my poetical talent, which has power only over the unwarlike lyre.'—12. *Deterere*, 'to rub off;' that is, to rob great Caesar and thee of your merited praise, by the meagre, weak, unpoetical manner in which I should describe your deeds.—13. *Tunica tectum adamantina*, Homer's χαλκοχίτων, 'brass-

Digne scripserit, aut pulvere Troico
Nigrum Merionen, aut ope Palladis
Tydiden superis parem?
  Nos convivia, nos proelia virginum
Sectis in juvenes unguibus acrium
Cantamus, vacui sive quid urimur,
Non praeter solitum leves.

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clad,' for *adamas* is anything impenetrable.—15. Meriones was one of the heroes of the Trojan war. He was the charioteer of Idomeneus of Crete.—16. *Tydiden*, 'the son of Tydeus;' namely, Diomedes, who also, like Meriones, fought against Troy, and, by the help of Athena, wounded Ares and Aphrodite in battle.—18. *Sectis unguibus:* neatly-cut nails were a sign of breeding and elegance, for the Romans devoted particular attention to this department of personal adornment.—19. *Vacui sive quid urimur;* that is, *sive non amamus sive amamus*. The import of the sentence is this: my poetry is indeed of a light, but yet not of a licentious nature.

CARMEN VII.

AD L. MUNATIUM PLANCUM CONSULAREM.

L. Munatius Plancus, cônsul in 42 B. C., was one of the most distinguished statesmen of his time, but unstable in his political opinions; for he was in succession a follower of the dictator Caesar, an adherent of the senatorial party, and a partisan of Antony, whom he deserted shortly before the battle of Actium to join Octavianus. His political talents, however, and his activity, rendered his services necessary even to those who did not and could trust him. Horace exhorts him to seek recreation from the cares and annoyances of political life in the study and enjoyment of nature, and in conviviality. This ode was written shortly after the battle of Actium, when Plancus already belonged to the party of Octavianus.

Laudabunt alii claram Rhodon, aut Mitylenen,
Aut Epheson, bimarisve Corinthi

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1. *Alii* corresponds to *sunt quibus* in line 5, and to *plurimus* = *plurimi* in line 8. Rhodes, a city on the island of that name, celebrated for its commerce and for the cultivation of the arts and sciences: Mitylene, a town on the island of Lesbos, much praised for the beauty of its situation and the tasteful architecture of its houses: the other places mentioned—Ephesus, Corinth, Thebes, Delphi, and the Vale of Tempe—were also admired for their natural beauties; for the Roman poets looked for fine scenes as subjects of description in their works, in Greece and Greek Asia Minor, just as we do in Italy; and naturally, too, their refinement and poetry being of Greek origin, as ours are of classical, particularly Roman.—2. *Bimarisve Corinthi moenia.* Corinth is called 'two

Moenia, vel Baccho Thebas vel Apolline Delphos
Insignes, aut Thessala Tempe;
  Sunt quibus unum opus est intactae Palladis urbem
Carmine perpetuo celebrare et
Undique decerptam fronti praeponere olivam;
Plurimus in Junonis honorem
  Aptum dicet equis Argos ditesque Mycenas.
Me neque tam patiens Lacedaemon
Nec tam Larissae percussit campus opimae,
Quam domus Albuneae resonantis
  Et praeceps Anio ac Tiburni lucus et uda
Mobilibus pomaria rivis.
Albus ut obscuro deterget nubila coelo
Saepe Notus, neque parturit imbres
  Perpetuos, sic tu sapiens finire memento

---

sea'd,' because, being situated on the isthmus, it is near both the Corinthian and Saronic gulfs. The citadel, called Acrocorinthus, was particularly admired for its strength (hence *moenia.*) The city had been rebuilt very shortly before this time, according to a plan of Caesar. — 5. *Intactae,* 'virgin,' the ordinary epithet of Athena, the protecting divinity of Athens. — 6. *Carmine perpetuo,* 'in one continuous poem;' that is, a poem which celebrates the heroic deeds of the Athenians from the origin of the city in the mythical times downwards. — 7. *Olivam,* properly, the olive-tree and its fruit; afterwards, a crown made of olive-twigs; and here, metaphorically, poems which relate the traditions and history of Athens, and which bring their authors crowns of honour. Consequently, 'to place a crown of olive-twigs, plucked from all quarters, upon their brow,' means 'to gain glory and fame by poems relating the history of Athens, and adorned with illustrative imagery drawn from all sources.' — 9. Argos, situated in a plain of Peloponnesus: its breed of horses, and the temple of Juno (Ἡραῖον) in its neighbourhood, are celebrated by Homer. Mycenae, the royal seat of the Pelopidae, a very ancient town, which did not exist in historic times, is also praised by him for its riches. — 10. *Patiens Lacedaemon:* the principal virtue of the Spartans was *patientia,* the patient endurance of bodily pains. — 11. *Larissae opimae:* Larissa, a town in Thessaly, famed for the fertility of the country around it. *Percussit,* 'has filled with love.'—12. *Domus Albuneae,* 'the grotto of Albunea,' the nymph of a small stream near Tibur (the modern Tivoli), a town on the Anio (now Teverone.) The Anio, which was far-famed for its falls, and is hence called in the next line *praeceps,* winds round the greater part of Tibur, and numerous canals go off from it into the orchards of the inhabitants (hence, in line 14, *pomaria uda rivis mobilibus.*) Tiburnus, the son or grandson of Amphiaraus, was one of the heroes whom tradition made the founders of Tibur. A grove near the city was sacred to him. — 15. Transition to the proper subject of the ode. The connection of the thoughts is as follows:—'I, as a poet, find my chief gratification in contemplating the beautiful scenery in the neighbourhood of Tibur, and in occasionally composing light, easy poems, refraining from great efforts, which would

Tristitiam vitaeque labores
Molli, Plance, mero, seu te fulgentia signis
Castra tenent seu densa tenebit
Tiburis umbra tui. Teucer Salamina patremque
Quum fugeret, tamen uda Lyaeo
Tempora populea fertur vinxisse corona,
Sic tristes affatus amicos:
'Quo nos cunque feret melior fortuna parente.
Ibimus, o socii comitesque.
Nil desperandum Teucro duce et auspice Teucro;
Certus enim promisit Apollo,
Ambiguam tellure nova Salamina futuram.
O fortes pejoraque passi

---

probably bring me nothing but annoyance and vexation. You, a statesman, must enter more seriously into the affairs of life than I do; still you need the relaxation of convivial pleasures; and that these are not inconsistent with activity in business, I can show by the case of Teucer' (line 21, onwards.) The south wind is called *albus*, because it sometimes makes the sky bright and clear, though commonly bringing rain and storms. For *deterget* we might also have had *detergit*. See Zumpt, § 177.—18. *Tristitiam*, 'the stern seriousness of life,' opposed to cheerfulness and mirth. Hence also in the next line, *molli mero*, 'wine which softens the heart.'—20. *Castra fulgentia signis*. In Roman camps the standards of the legions and cohorts, which consisted of silver eagles, and even the staves of which were richly adorned with metal, were stuck into the ground in front of the general's tent.—21. *Tiburis tui*, equivalent to *Tiburtini tui*, the name of the town being put for the villa near it. *Teucer:* Telamon, king of Salamis, when he sent away his two sons, Ajax and Teucer, to the Trojan war, had commanded them to return together, because he would not receive the one without the other. Accordingly, when Ajax killed himself from vexation at being conquered by Ulysses in the contest for the arms of Achilles, Teucer did not dare to return home, but sailed to Cyprus, and there founded another Salamis.—22. *Lyaeo*, a name of Bacchus, very appropriate here, for it means 'the deliverer from care:' *tempora uda Lyaeo*, 'his temples moist with wine.'—25. *Quocunque*, divided as in i. 6, 3. *Fortuna melior parente*, 'Fortune, kinder than my father,' who exiles me.—27. *Auspice Teucro*. Horace here puts into the mouth of the Greek hero an expression derived from a Roman usage. A Roman commander-in-chief had the *auspicia;* that is, the right of consulting the gods by the flight of birds, for the purpose of ascertaining whether any proposed course of proceeding met with their approval. He was therefore not merely the *dux*, but also the *auspex* of his army.—28. *Certus Apollo*. Apollo was the god of prophecy; and consequently he and his oracles were 'infallible, truth-telling.'—29. *Ambiguam*, 'a second,' so that it would be doubtful which was Salamis, properly so called, or so that when any one spoke of Salamis merely, without any distinctive epithet, his hearers would be uncertain

Mecum saepe viri, nunc vino pellite curas;
Cras ingens iterabimus aequor.'

to which he alluded.—32. *Iterabimus = iterum navigabimus* or *iterum peragrabimus.*

CARMEN VIII.

AD LYDIAM.

Description of a youth called Sybaris, who, from love to Lydia, has become effeminate, and has given up all serious and manly employments.

Lydia, dic, per omnes
Te deos oro, Sybarin cur properes amando
Perdere; cur apricum
Oderit campum, patiens pulveris atque solis?
Cur neque militaris
Inter aequales equitat, Gallica nec lupatis
Temperat ora frenis?
Cur timet flavum Tiberim tangere? Cur olivum

3. *Apricum campum*, 'the sunny plain;' namely, the Campus Martius, where the young men used to amuse and train themselves by warlike exercises of all kinds—riding, spear-throwing, swimming in the Tiber, which flowed past the field, and the like.—4. *Patiens pulveris atque solis*, 'he who could bear both dust and sun.' *Militaris*, in the next line, 'he who has come to an age when he should serve as a soldier, and who has both strength and courage enough to be one.'—6. *Gallica ora*, 'the mouths of Gallic horses.' The horses of Gaul were highly esteemed as war steeds, and were brought into Italy in great numbers. They were governed (*temperare*) by *frena lupata;* sometimes also called simply *lupus*, a bridle, the bit of which was jagged, so as to make it more severe.—8. *Flavum Tiberim.* Bathing in the river was always considered as a means of strengthening the constitution, and was especially recommended in the time of the emperors, when the immoderate use of hot baths was doing much to weaken the bodily vigour and mental energy of the Romans. As to the epithet *flavus*, see i. 2, 13. *Cur olivum.* The poet comes now to the exercises of the *palaestra*, which were of Greek origin, but were at this time practised with great spirit by the Roman youth. They consisted, as is here mentioned, in wrestling, and throwing the spear and the *discus*—a plate of metal very like our modern 'quoit.' Before wrestling, the intending combatants used to rub their bodies over with oil, in order to render themselves more supple, and thus able more easily to elude the grasp of their opponents. Here, therefore, *olivum vitare* means 'to

Sanguine viperino
Cautius vitat, neque jam livida gestat armis
Brachia, saepe disco,
Saepe trans finem jaculo nobilis expedito?
Quid latet, ut marinae
Filium dicunt Thetidis sub lacrimosa Trojae
Funera, ne virilis
Cultus in caedem et Lycias proriperet catervas?

---

shun a wrestling bout.'—9. *Sanguine viperino*, for *quam sanguinem viperinum*. The blood of snakes was believed to be a most deadly poison.—10. *Gestat brachia livida armis*. *Gestat*, used poetically for *habet*: *arma* here are the *discus* and *jaculum* mentioned immediately afterwards.—12. *Trans finem expedito*, 'thrown quite beyond the point attained by any of the other players.' *Expedito* belongs to *disco* as well as to *jaculo*. *Nobilis*, 'well-known, famed,' is to be understood, like *patiens* in line 4, as 'who once was, and still might be.'—14. *Filium Thetidis marinae*, 'the son of the sea-goddess Thetis: namely, Achilles. When the Trojan war broke out, his mother, knowing that he would lose his life in it, took him to Lycomedes, king of Scyros, where, disguised in female attire, he was brought up with the king's daughters. Ulysses discovered him by a stratagem, and induced him to join the Grecian host. *Sub funera*. As to *sub*, used of time, see Zumpt, § 319.—16. *Lycias catervas*. The Lycians, under the command of Glaucus and Sarpedon, were allies of the Trojans. *Lycias*, therefore, is here used as = *Trojanas*.

CARMEN IX.

AD THALIARCHUM.

An exhortation to enjoy life so long as youth and circumstances permit, leaving the management of the world to the gods. Thaliarchus, the name given by Horace to the friend to whom this ode is addressed, is fictitious, and means according to its Greek derivation, *magister convivii*. The poem is in imitation of an ode by the Greek lyrist Alcaeus, part of which is extant. Horace, however, makes his scene the country near Rome. Mount Soracte, now called Monte Tresto or Monte di S. Silvestro, was distinctly visible from the city, being situated about twenty-four Roman miles from it, in the district of the ancient city of Falerii.

Vides ut alta stet nive candidum
Soracte, nec jam sustineant onus

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1. *Vides, ut*, 'Dost thou see how?' &c. little different from *vides*

Silvae laborantes, geluque
Flumina constiterint acuto?
Dissolve frigus ligna super foco
Large reponens atque benignius
Deprome quadrimum Sabina,
O Thaliarche, merum diota.
Permitte divis cetera, qui simu
Stravere ventos aequore fervido
Deproeliantes, nec cupressi
Nec veteres agitantur orni.
Quid sit futurum cras, fuge quaerere et
Quem Fors dierum cunque dabit, lucro
Appone, nec dulces amores
Sperne puer neque tu choreas,
Donec virenti canities abest
Morosa. Nunc et campus et areae
Lenesque sub noctem susurri
Composita repetantur hora,

Soracte stans?—3. *Laborantes*. The trees tremble and bend under their burden of snow.—4. *Constiterint acuto*. 'Sharp, keen,' is a standing epithet for cold. Frost contracts; hence *constiterint;* and hence also, in the following line, *dissolve*, as the opposite of *constiterint*.—5. *Super foco*, a poetical construction, for which a prose writer would have said *super focum*. Zumpt, § 320.—7. *Deprome quadrimum Sabina—merum diota*, 'take liberally from the Sabine jar wine which is four years old.' *Diota* was a two-handed jar (δίωτον) from which the goblets were filled. It is called Sabine, because the wine it contained was Sabine, a bad sort: hence in *Carm.* i. 20, 1, the poet styles it *vile Sabinum*. Horace knows, however, that his friend's wine has been improved by keeping, since it is *quadrimum*, 'of the vintage of four years ago.' In Epode 2, 47, the peasant is said to drink wine of the same year; and in *Carm.* i. 19, 15, Horace, in making a libation to Venus, is content with wine two years old (*bimum.*)—9. *Simul*=*simul ac*, 'as soon as.'—10. *Stravere* (=*sedarunt*) *ventos*. *Sternere* is properly used in reference to the waves of the sea, 'to smooth:' hence, poetically, also of the winds, which raise the billows.—13. *Fuge quaerere*, used poetically for *noli quaerere*, as in ii. 4, 22.—14. *Fors*=*Fortuna*. *Quemcunque*, divided as in 6, 3, and 7, 25.—*Lucro appone*, 'consider as gain,' gain to which you have properly no claim, but which is simply and entirely a gift of Fortune.—16. *Tu* is inserted merely to make up the line, and is consequently not to be translated.—17. *Virenti*=*florenti*, said of one in the vigour of youth or early manhood.—18. The poet speaks of three pleasures pursued by the Roman youth: first, the *Campus*, *scil. Martius*, the exercises of which have been touched upon in the previous ode; secondly, *areae*, open squares, where the young people used to meet and saunter and gossip; and lastly, intercourse with the fair sex.—20. *Composita hora*, 'at an hour agreed upon.' *Repetantur*, let these different modes of amusement 'be practised repeat-

Nunc et latentis proditor intimo
Gratus puellae risus ab angulo
Pignusque dereptum lacertis
Aut digito male pertinaci.

---

edly, often.'—21–24. Description of a merry game of 'hide-and-seek.' The sentence consists of two parts, corresponding to the two parts of the game, and connected by *et—que.* The girl hides, but betrays herself by laughing. When the seeker discovers her, he takes from her a forfeit or pledge, either a bracelet (*pignus dereptum lacertis*), or a ring (*pignus dereptum digito*), which she teasingly refuses to give (hence *digito male pertinaci.*) Construe thus: *nunc et gratus risus, proditor ab intimo angulo puellae latentis;* that is, *qui prodit puellam latentem.* To *risus pignusque*, supply from line 20 *repetantur*, or some verb of similar meaning.

CARMEN X.

AD MERCURIUM.

A HYMN to Mercury. This, like the preceding ode, is in imitation of a Greek poem by Alcaeus.

MERCURI, facunde nepos Atlantis,
Qui feros cultus hominum recentum
Voce formasti catus et decorae
More palaestrae,
Te canam magni Jovis et deorum
Nuncium curvaeque lyrae parentem,
Callidum, quidquid placuit, jocoso
Condere furto.

---

1. *Nepos Atlantis.* Maia, the mother of Mercury by Jupiter, was a daughter of Atlas.—2. Mercury's first merit. He has given man language and eloquence. *Feros cultus*, 'wild way of life:' the plural is poetic. *Recentum*, 'newly created.'—3. *Catus*, an old Sabine word, seldom used in later times, equivalent to *prudens*, *sapiens.*—4. *More palaestrae.* Mercury presided over wrestling-schools, and over physical training generally. The *palaestra* is called *decora*, because it gives man a graceful carriage. The young Romans exercised themselves in the *palaestra* with the same view as young people now practise dancing; namely, to give ease and elegance to their motions. — 5–6. Mercury is described as the messenger of the gods, and the inventor of the lyre. *Et deorum;* that is, *et ceterorum deorum*, a mode of speaking pretty common both in Greek and Latin. *Curvae lyrae:* Mercury, as the tradition ran, formed the lyre out of the crooked shell of a tortoise, by fitting strings to it. —7. Mercury was the god also of gain made by craft and cunning. *Callidum condere*, a Greek construction for

Te, boves olim nisi reddidisses
Per dolum amotas, puerum minaci
Voce dum terret, viduus pharetra
Risit Apollo.
Quin et Atridas duce te superbos
Ilio dives Priamus relicto
Thessalosque ignes et iniqua Trojae
Castra fefellit.
Tu pias laetis animas reponis
Sedibus virgaque levem coerces
Aurea turbam, superis deorum
Gratus et imis.

---

callidum condendi. Placuit is to be taken in its proper sense, 'whatever has pleased him, taken his fancy' = *quidquid adamavit.* —9. Two instances of Mercury's cunning are cited. The tradition in reference to the former of these is, that on the very day on which he was born he stole fifty oxen from Apollo; and, at the moment when the god was uttering dire threats against him, contrived to take away his quiver from his shoulder. Upon discovering this second theft, Apollo was forced to laugh at the dexterity of the little fellow. The construction is as follows: — *Olim Apollo, dum te puerum terret minaci voce, nisi reddidisses boves per dolum amotas, risit viduus* (= *spoliatus*, or *cum privatus esset*) *pharetra.* — 13. The second instance of Mercury's craft. By the command of Jupiter he conducted Priam, king of Troy, who wished to redeem from Achilles the body of his son Hector, safely through the midst of the Grecian camp, unobserved by the two Atridae — Agamemnon and Menelaus. — 15. *Thessalos ignes*, 'the watch-fires of the Thessalians;' to which nation belonged especially the Myrmidones, the companions of Achilles. *Iniqua Trojae* = *inimica Trojanis.*— 17. Mercury's last duty. With his golden rod — a present from Apollo — he guides the souls of the dead to the lower world. *Laetis sedibus*, 'the place of the blessed,' Elysium. — 18. *Levem;* that is, bodiless — the shades. — 20. *Imis* = *inferis;* namely, Pluto and Proserpine.

CARMEN XI.

AD LEUCONOEN.

This poem is addressed to a female, whom Horace calls by the fictitious name of Leuconoë. She was addicted to the study of astrology, by means of which she endeavoured to ascertain the duration of her own life, and of the lives of her friends and enemies. The author in this poem attempts to dissuade her from the practice of the art; an art which in his time was in great repute, but was afterwards prohibited under severe penalties.

Tu ne quaesieris (scire nefas), quem mihi, quem tibi
Finem di dederint, Leuconoë, nec Babylonios
Tentaris numeros. Ut melius, quidquid erit, pati!
Seu plures hiemes seu tribuit Jupiter ultimam,
Quae nunc oppositis debilitat pumicibus mare
Tyrrhenum, sapias, vina liques et spatio brevi
Spem longam reseces. Dum loquimur, fugerit invida
Aetas: carpe diem, quam minimum credula postero.

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1. *Ne quaesieris*, = *noli quaerere*, a negative command. *Gram.* § 369. *Scire nefas, scil. est*, 'to know it is a crime against heaven;' the gods having thought it right to keep the knowledge from man. This is implied in *nefas*. — 2. *Babylonios — numeros*, 'the calculations of the Babylonians;' that is, of the Chaldeans, who came from Babylon, and practised astrology. — 3. *Ut melius*, = *quanto melius est*. — 4. *Ultimam*, supply *hanc*. — 5. *Pumicibus*, the cliffs on which the waves beat, and which they are said *debilitare*. The word properly means the same as its English derivative, 'pumice-stone;' and the name is here applied to rocks cracked and crumbling from the action of the water, and thus resembling pumice. — 6. *Vina liques*. The Romans, before drinking wine, used to filter it through a linen cloth, and thus free it from impurities. The poet's meaning here is simply, that Leuconoë should give herself up to pleasure and wine. *Spatio brevi spem longam reseces*, 'Cut off (take away) the long hope from the short space of life.' *Spatio brevi* is, therefore, the dative. — 7. *Dum loquimur*, 'whilst we are talking,' whilst I am giving you this admonition. *Invida aetas;* time is called envious, because it curtails our pleasures. — 8. *Carpe diem*. *Carpere* here expresses activity in enjoying, 'seize, grasp, make the most of this day;' enjoy thyself so long as life and opportunity permit.

CARMEN XII.

AD AUGUSTUM.

A SUBLIME eulogium on Augustus, written about the year 24 B.C., when Augustus was in undisputed possession of the government, and had just added another prop to his power by uniting in marriage his daughter Julia to his nephew M. Marcellus. The poet flatters him after a truly sublime fashion; mentioning first the gods, then the heroes of Roman history, concluding with a prayer to Jupiter for prosperity and a happy reign to the emperor.

QUEM virum aut heroa lyra vel acri
Tibia sumis celebrare, Clio?
Quem deum? Cujus recinet jocosa
Nomen imago
Aut in umbrosis Heliconis oris,
Aut super Pindo gelidove in Haemo
Unde vocalem temere insecutae
Orphea silvae
Arte materna rapidos morantem
Fluminum lapsus celeresque ventos,
Blandum et auritas fidibus canoris
Ducere quercus.
Quid prius dicam solitis parentis

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1. *Acri tibia*, 'the shrill-sounding flute,' a standing epithet for this instrument.—2. *Sumis celebrare, Clio*, a poetical mode of expression, taken from the Greek. In prose it would be *sumis celebrandum*, 'dost thou take up or choose to celebrate.' Clio was the muse of history, and is purposely named here. The poet intends to write a panegyric on a historical personage.—3. *Jocoso—imago;* namely, the echo, for which the Romans had no particular name, and which they therefore frequently called *imago vocis*. It is called *jocosa*, because it mocks the traveller, and plays with him.—5, 6. These three mountains, Helicon in Boeotia, Pindus in Thessaly, and Haemus in Thrace, were the chief seats of the muses. Thrace was also the native country of the most ancient Greek poets, particularly, Orpheus; hence, in line 7, *unde*, &c.—7. *Vocalem*, used in a participial sense, =*canentem*. *Temere*, 'involuntarily, without knowing why.' To *insecutae* supply *sunt*.—9. *Materna*, 'of his mother;' namely, the muse Calliope.—11. *Blandum—ducere*, 'able by coaxing and delighting to draw after him.' *Auritas*, said properly of one who has long or large ears, here simply 'attentive, listening.'—13. *Solitis parentis laudibus;* that is, *quam solitas laudes parentis deorum et hominum;* namely, Jupiter, with whose praises the ancient

Laudibus, qui res hominum ac deorum,
Qui mare ac terras variisque mundum
Temperat horis;
Unde nil majus generatur ipso,
Nec viget quidquam simile aut secundum:
Proximos illi tamen occupavit
Pallas honores,
Proeliis audax. Neque te silebo,
Liber, et saevis inimica virgo
Beluis, nec te, metuende certa
Phoebe sagitta.
Dicam et Alciden puerosque Ledae,
Hunc equis, illum superare pugnis
Nobilem; quorum simul alba nautis
Stella refulsit,
Defluit saxis agitatus humor,
Concidunt venti fugiuntque nubes,
Et minax, quod sic voluere, ponto
Unda recumbit.
Romulum post hos prius an quietum

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poets used to begin their productions.—15. *Variis—horis*. *Hora* is here, in accordance with its original signification in Greek, 'a season:' *mundum* is therefore = *coelum*. — 17. *Unde;* that is, *ex quo;* namely, *Jove*. This god, according to the ideas of the ancients, was the creator of all, and was himself *optimus maximus*, the greatest and best being in the universe; none of his creatures equalling or resembling him.—18. *Secundum*. The Latins have a well-marked distinction between *secundus* and *proximus*. *Secundus* is one who stands next to another, and but little below him; whereas *proximus* is one who is next indeed, but, it may be, at a very great distance, *longo intervallo*.—21. *Proeliis audax*.—A descriptive epithet of Pallas or Minerva, the goddess of war.—22. *Virgo;* namely, Diana, the goddess of the chase.—23. *Certa—sagitta*, 'for thy sure (surely-aimed) arrow.' Apollo invented and used the bow.—25. *Alciden*, Hercules, grandson of Alcaeus. *Pueros Ledae*, Castor and Pollux, the former of whom was distinguished as a horseman, both for the management of his steed and the style in which he fought, and the latter as a pugilist. *Pugnis*, therefore, in line 26, is from *pugnus*, not *pugna*. —26. *Superare — nobilem*, a poetical construction, 'illustrious because he conquers,' or 'from his victories.' — 27. *Simul* = *simul atque*, or *ac*. *Alba*, partly from its colour, 'bright,' partly because its appearance is a sign that the violence of the tempest is past. See i. 7, 15: *albus Notus*. As to the constellation of the Dioscuri, compare i. 3, 2.—29. *Defluit—humor*, 'the storm-driven water flows down from the rocks;' that is, the water which, in spray, has been thrown far up the cliffs, flows down again into the sea. — 31. *Quod sic voluere*, 'because they (the sons of Leda) have so willed;' the waves obey their behest. *Ponto*, the dative, poetically, for *in pontum*.—33. The poet comes now to the heroes of Roman history, among

Pompili regnum memorem, an superbos
Tarquini fasces, dubito, an Catonis
Nobile letum,
  Regulum et Scauros animaeque magnae
Prodigum Paullum superante Poeno
Gratus insigni referam Camoena
Fabriciumque.
  Hunc et incomptis Curium capillis
Utilem bello tulit et Camillum

---

whom he mentions first three of the kings — Romulus, Numa, and Tarquinius Superbus (for of him, not of Tarquinius Priscus, every Roman would think who read of the 'proud rule,' *superbos fasces*) — then the most distinguished men in the republican times, without keeping to chronological order, however, in the enumeration. The construction is, *dubito utrum Romulum, an Pompilii regnum, an Tarquinii fasces memorem, an Catonis letum et Regulum et Scauros*, &c. *referam.* — 35. *Catonis nobile letum;* namely, of Cato Uticensis, who, in the year 46 B.C., when Julius Caesar had conquered the Pompeian party in Africa, put an end to his own life at Utica, because he was resolved not to live under the dominion of a single man. — 37. *Regulum.* M. Atilius Regulus, who was defeated and taken prisoner by the Carthaginians in the year 250 B.C., is celebrated for the faithfulness with which he kept a promise made to his enemies, and for his devotion to his country's good. Compare iii. 5. Modern critics have cast doubt upon the truth of some passages in his history. *Scauros.* — There was only one distinguished man of this name, M. Aemilius Scaurus, consul in 115 B.C. After holding in succession all the great offices of state, he was finally made *princeps senatus.* He was highly esteemed for his talents and skill as a politician. — 38. *Paullum;* namely, L. Aemilius Paullus, who was consul for the second time in 216 B.C., and one of the Roman commanders in the disastrous battle of Cannae. When he saw that the battle was lost, he refused to flee, but remained and died upon the field where so many others of the noblest Romans had breathed their last. He is here, therefore, called *prodigus animae magnae* (*Gram.* § 277, 5, note); *Poeno superante,* 'Paullus, who lavished forth, gave up, threw away his great soul, when the Carthaginians were conquering.'—39. *Insigni—Camoena,* 'with a praise-giving muse.'— 40. *Fabricium;* namely, C. Fabricius Luscinus, who fought with Pyrrhus, king of Epirus, and was equally distinguished by his valour and his integrity. — 41. *Curium,* M.' Curius Dentatus, who subdued the Samnites in 290 B.C. Though he was so poor that he wrought with his hands for his daily bread, yet when the Samnites offered him presents, he, in the true spirit of the primitive Romans, rejected them. The epithet *incomptis — capillis,* 'with his uncombed or shaggy hair,' is intended to be laudatory, as indicating that Curius was unacquainted with the arts of the toilet, and heedless of the customs of refined society. — 42. *Camillum.* M. Furius Camillus, the conqueror of the Gauls, who had destroyed Rome. After their defeat he rebuilt the city.

Saeva paupertas et avitus apto
Cum lare fundus.

Crescit, occulto velut arbor aevo,
Fama Marcelli. Micat inter omnes
Julium sidus, velut inter ignes
Luna minores.
Gentis humanae pater atque custos,
Orte Saturno, tibi cura magni
Caesaris fatis data: tu secundo
Caesare regnes.
Ille seu Parthos Latio imminentes
Egerit justo domitos triumpho,
Sive subjectos Orientis orae
Seras et Indos,
Te minor latum reget aequus orbem;
Tu gravi curru quaties Olympum,

—43. *Saeva* = *dura*. *Apto cum lare*, 'with a suitable house;' that is, a house suitable for a poor man, who himself cultivated the small piece of ground that he inherited from his forefathers. —45. *Velut arbor occulto aevo*, 'like a tree whose growth is not observed;' that is, gradually. Marcellus was at this time in his seventeenth year, and had just begun to gain honour by his conduct in official posts. —47. *Julium sidus;* that is, Augustus: the force of the expression is, 'Julius (C. Julius Caesar Octavianus Augustus) gleaming like a star.' The connection of the thoughts is, 'the fame of Marcellus is growing gradually, but that of Augustus is already most brilliant.' *Ignes — minores* = *stellas minores*. —50. *Orte Saturno*, 'son of Saturn;' namely, Jupiter. Compare line 13. —51. *Tu secundo Caesare regnes*, 'reign with Caesar next below thee.' In prose we should say, 'let Caesar rule next to thee.' —54. *Egerit justo — triumpho*. The triumph over the Parthians, whose territory extended close to the Roman dominions (hence *Latio imminentes*), is called 'just,' because they had before by stratagem conquered M. Crassus and M. Antonius, and almost annihilated their armies. This was the main cause why Augustus, from the very beginning of his reign, meditated a campaign against the Parthians. —55. *Subjectos Orientis orae* = *subjacentes*, 'situated or living under the sky of the East:' *ora* here is 'tract or quarter of heaven.' About the year 24 B. C., Augustus sent his lieutenant-general, Aelius Gallus, on an expedition into Arabia Felix. Its results were very trifling; in fact, it was a failure.—57. *Te minor*, 'inferior to thee, next to thee, under thee.' *Aequus*, 'merciful and just.' — 58–60. The idea is this: 'as Augustus rules justly on earth, so do thou reign in heaven by thy thunder, which makes known thy power; and by thy lightning, by which thou punishest such as offend thee.' Properly, the order should have been inverted: 'as thou rulest in heaven, so may Augustus rule on earth.'—58. *Gravi curru*. According to the descriptions of the ancient poets, what men call thunder is the noise of the wheels of Jupiter's heavy chariot, as he drives

Tu parum castis inimica mittes
Fulmina lucis.

through the heavens.—59. *Parum castis inimica—lucis.* Lightning often strikes trees; such trees, according to the superstitious notions of the ancients, as have been defiled or profaned by some crime. For this reason, every object struck by lightning had to be purified by numerous religious ceremonies, and the wrath of Jupiter to be appeased by a sacrifice.

CARMEN XIV.

AD REMPUBLICAM.

This ode, as Quintilian (*Instit. Orat.* viii. 6, 44) has observed, is allegorical. Under the figure of a ship, which, after being much shattered in previous storms, puts out into the wild sea again, the poet describes the Roman state, which, after having come through so many civil wars, seemed likely to be again plunged into great confusion, in consequence of the quarrel between Octavianus and Antony in 32 B.C. The idea of representing a state under the figure of a ship is borrowed from the Greek lyrists, who made much use of this metaphor.

O navis, referent in mare te novi
Fluctus? O! quid agis? Fortiter occupa
Portum. Nonne vides, ut
Nudum remigio latus,
Et malus celeri saucius Africo
Antennaeque gemant, ac sine funibus
Vix durare carinae
Possint imperiosius
Aequor? Non tibi sunt integra lintea,

1. *Referent*, 'shall new billows carry thee back?'—3. *Nonne vides ut—gemant*, 'dost thou not perceive how they groan?'—4. *Nudum remigio latus.* The author is thinking of a trireme, a ship of war; the main strength of which lay in its oars, just as now steam-vessels depend for motion principally on their engines. In a concussion with an enemy's ship, the great matter was to strip off the opponent's oars, which was effected by drawing in one's own oars, and passing close to his side before he had time to take in his. For this reason, the state, shattered by intestine commotions, is here compared to a ship deprived of its oars.—5. *Saucius*; properly, 'wounded;' here, 'loosened, made to totter.' The mast (*mālus*) is treated as if it were a soldier.—6. *Sine funibus*, 'without cables;' that is, 'without anchors.' If thou dost not ride at anchor, and remain in harbour, thou canst not weather the storm. Notice the plural *cari-*

Non di, quos iterum pressa voces malo.
Quamvis, Pontica pinus,
Silvae filia nobilis,
  Jactes et genus et nomen, inutile;
Nil pictis timidus navita puppibus
Fidit. Tu nisi ventis
Debes ludibrium, cave.
  Nuper sollicitum quae mihi taedium,
Nunc desiderium curaque non levis,
Interfusa nitentes
Vites aequora Cycladas.

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nae, used poetically for the whole ship.—10. *Non di.* An allusion to Augustus. He was the *deus* who had saved the vessel of the state after the death of Caesar, when it seemed on the eve of destruction. But now, if he died, who was to rescue the ship, since he would leave no son behind him?—11. *Pontica pinus.* Pontus, formerly an independent kingdom, was celebrated for its forests, which furnished the best wood for ship-building: hence, in the next line, *silva—nobilis. Pontica pinus* is therefore 'a ship built of the pine-wood of Pontus.'—13. *Genus et nomen.* The author attributes to the ship the same origin and fame which the city of Rome had. Thou boastest of thy origin, since Mars and Romulus were thy builders, and of the fame (*nomen*) which thou hast acquired; but these bring thee no help now (*inutile est.*)—14. *Pictis—puppibus.* The Romans used to paint their ships (for *puppis* stands as *pars pro toto*, for the whole ship) with stripes of different colours. By *timidus navita*, Horace means himself. He had been 'out,' as the English phrase goes, in the civil war after Caesar's death, and knew and feared the troubled sea of revolution.—15. *Nisi debes ludibrium ventis*, 'unless thou owest sport to the winds;' that is, 'unless, by the decree of fate, thou art doomed (bound) to make sport for the winds by becoming a wreck.'—17. *Nuper*, 'lately;' namely, at the time of the battle of Philippi, when the state—that is, the consideration of state affairs, politics—caused me much anxiety and disquietude, but at the same time also disgust and weariness. Supply, as the verb to line 17, *fuisti*, and to line 18, *es.*—20. *Vites aequora interfusa* (*inter*) *nitentes Cycladas*, 'avoid the seas which roll between the glittering Cyclades;' that is, generally, seas full of rocks, on which thou mayest be wrecked.

CARMEN XV.

NEREI VATICINIUM DE EXCIDIO TROJAE.

A PLAY of Horace's fancy, written, as it appears, without any particular reference to the state of the empire; though some have supposed it to contain an allusion to Antony, who was ruined by his love to Cleopatra, as Paris was by his to Helen.

PASTOR cum traheret per freta navibus
Idaeis Helenen perfidus hospitam,
Ingrato celeres obruit otio
Ventos, ut caneret fera
  Nereus fata: 'Mala ducis avi domum,
Quam multo repetet Graecia milite,
Conjurata tuas rumpere nuptias
Et regnum Priami vetus.
  Heu! heu! Quantus equis, quantus adest viris
Sudor! Quanta moves funera Dardanae
Genti! Jam Galeam Pallas et aegida
Currusque et rabiem parat.
  Nequicquam, Veneris praesidio ferox,
Pectes caesariem grataque feminis

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1. Construe thus: *cum pastor* (namely, Priam's son Paris, who, when tending his father's sheep, had given the well-known decision regarding the beauty of the three goddesses, Venus, Minerva, and Juno) *perfidus* (because he had violated the laws of hospitality towards Menelaus, king of Sparta) *Helenen hospitam traheret per freta* ('was carrying over the sea') *Idaeis navibus*, 'in Idaean ships;' that is, ships built of the wood which grew on Mount Ida, near Troy. —3. *Ingrato*, because the winds love to rage, and roam, and rouse the sea. —5. Nereus, a sea-god, who presided especially over the Aegean. He possessed the gift of prophecy; and when he saw Paris fleeing with Helen, he uttered the prediction which Horace proceeds to give, announcing the dire fate (*fera fata*) that awaited Troy. *Mala avi* = *malo omine*, omens being taken principally from the flight of birds. —7. *Conjurata — rumpere*, poetical for *quae universa juravit se rupturam esse*.—10. *Funera* = *cladem*, 'destruction.' *Dardana gens* means the Trojans, so called from Dardanus, one of their ancient kings. —11. Pallas, the enemy of the Trojans, is already preparing her helmet, her shield (the *aegis*, in the centre of which was the frightful head of Medusa), and her chariot, and the wild ferocity of war is rising in her bosom. —13. *Ferox* = *confisus*, 'trusting.' Venus was the constant friend of the Trojans.—

Imbelli cithara carmina divides;
Nequicquam thalamo graves
  Hastas et calami spicula Cnosii
Vitabis strepitumque et celerem sequi
Ajacem. Tamen heu serus adulteros
Cultus pulvere collines.
  Non Laertiaden, exitium tuae
Genti, non Pylium Nestora respicis?
Urgent impavidi te Salaminius
Teucer, te Sthenelus sciens
  Pugnae, sive opus est imperitare equis,
Non auriga piger. Merionen quoque
Nosces. Ecce furit te reperire atrox
Tydides melior patre,
  Quem tu, cervus uti vallis in altera
Visum parte lupum graminis immemor,
Sublimi fugies mollis anhelitu,
Non hoc pollicitus tuae.
  Iracunda diem proferet Ilio
Matronisque Phrygum classis Achillei;

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15. *Divides*, as in i. 36, 6, is to be connected with *feminis*. We can *carmina dividere* even to a single person, by singing to her at different times. — 16. *Thalamo.* An allusion to Homer's Iliad, iii. 381, where it is related that on one occasion, when Paris was fighting and hard-pressed, Venus concealed him in a cloud, and took him home to his chamber. — 17. *Calami spicula Cnosii.* Cnosos was a town in Crete, whose inhabitants were famed during all antiquity as archers. — 18. *Strepitum*, 'the noise of war.' *Celerem sequi Ajacem:* this construction is Greek — 'swift in pursuit.' The younger Ajax, the son of Oileus, is meant; his standing epithet in Homer being 'swift.' — 19. *Tamen*, in spite of all this, in spite of the protection of Venus; and although thou avoidest the battle, yet, &c. *Serus*, a poetical construction for *sero*. — 21. The poet enumerates some of the chief heroes who fought against Troy; mentioning first Ulysses, son of Laertes, whose craftiness it was which devised the wooden horse, the ultimate means of the taking of the city; next Nestor, from Pylos in Peloponnesus, famed for his eloquence; then Teucer, from Salamis (compare i. 7, 21); Sthenelus, charioteer of Diomedes, and his companion in arms; Meriones, companion of Idomeneus of Crete; and lastly, Diomedes, son of Tydeus. — 22. *Non — respicis*, 'dost thou not think of?' — 25. *Sive = vel si*, 'or, if, &c., also a good charioteer.' — 27. *Reperire.* The infinitive, according to the Greek usage, instead of *ut reperiat*. — 28. *Melior = fortior.* Compare Iliad, iv. 405. — 29. *In altera parte vallis visum.* The stag forgets the pasture and flees, as soon as it sees a wolf on the other side of the valley. — 31. *Sublimi anhelitu*, 'with a deep-fetched breath;' that is, panting heavily. — 32. *Tuae;* namely, *uxori Helenae*, to whom Paris had boasted of his strength and valour. See Homer, Iliad, iv. 430. — 33. *Iracunda — classis Achillei.* As Achilles and his companions (here

Post certas hiemes uret Achaicus
Ignis Iliacas domos.'

called *classis*, because they had come in ships) were angry with Agamemnon, they withdrew from the Grecian camp; and thus the day of the fall of Ilium, here called simply 'the day,' was put off. *Achillei*, genitive from the form *Achilleus*.—35. *Post certas hiemes*, 'after the fixed number of winters;' that is, 'years.' Ten years had been fixed by the fates as the time during which the siege of Troy was to last.

CARMEN XVI.

PALINODIA.

A POEM of recantation or retractation, addressed to a female friend whom he had injured and offended by his Epodes, which were written in iambics, and were chiefly satirical. The poet addresses his retractation to a single person; but we should be wrong in considering it as having reference to her alone. Horace had in his youth attacked various persons in his poems: in his riper years he repented of this, and wished to become reconciled to them all. The present ode is therefore a retractation, intended for the public in general, of all the rash and violent words which disfigured his early poems.

O MATRE pulchra filia pulchrior,
Quem crïminosis cunque voles modum
Pones ïambis, sive flamma
Sive mari libet Hadriano.
Non Dindymene, non adytis quatit
Mentem sacerdotum incola Pythius,

2. *Quemcunque modum voles* (*ponere*) *iambis* (dative), *pones*. The epodes are called *criminosi iambi*, because they are full of *crimina*, charges against people.—4. *Mari Hadriano*, a less frequent form for *Hadriatico*. Fire and water are two great means by which destruction can be effected: therefore, 'burn or drown my poems.'—5. *Dindymene;* that is, Cybele, the *mater magna Deorum*, so called from Dindymus, a mountain of Phrygia, near Pessinus, where she was chiefly worshipped. Her priests, in their fancied inspiration, often behaved like maniacs.—6. 'The Pythian Apollo, who dwells (hence *incola;* namely, *adytorum*) in the inmost sanctuary of the temple at Delphi, does not, in that inmost sanctuary (*adytis*, ablative of place 'where'), so agitate the minds of the priestesses' (for *sacerdos*, a noun of common gender, is here to be taken as feminine.) When the Pythia, or priestess of Apollo, had seated herself on the tripod in the temple, she uttered certain strange sounds, which were

Non Liber aeque, non acuta
Si geminant Corybantes aera,
  Tristes ut irae, quas neque Noricus
Deterret ensis nec mare naufragum,
Nec saevus ignis nec tremendo
Jupiter ipse ruens tumultu.
  Fertur Prometheus, addere principi
Limo coactus particulam undique
Desectam, et insani leonis
Vim stomacho apposuisse nostro.
  Irae Thyesten exitio gravi
Stravere et altis urbibus ultimae
Stetere causae, cur perirent
Funditus imprimeretque muris
  Hostile aratrum exercitus insolens.
Compesce mentem: me quoque pectoris
Tentavit in dulci juventa
Fervor et in celeres ïambos

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interpreted by the priests, and issued as oracles.—7. *Liber.* The wild proceedings of the Bacchantes, or priestesses of Bacchus, when under fancied inspiration from the god, are well known, and often mentioned by the poets.—8. *Corybantes*, the priests of Cybele, who, at the festivals of their goddess, held cymbals of brass (hence called *aera*) in their hands, and struck them together. This beating together is poetically expressed by *geminant:* the priest has a cymbal in each hand, and when he strikes them together, the instrument is of course double.—9. *Noricus ensis.* The mines of the Roman province of Noricum furnished, in ancient times, the best iron: hence 'Norican steel' is frequently used to indicate the best, hardest steel.—12. *Jupiter ruens tremendo tumultu.* Jupiter, when he thunders and sends down his lightnings.—13. The following is the poet's story:—Prometheus formed all living creatures of clay, and came at last to man. But here the clay which he had failed him, and he was forced to add something to that which he had at first taken to make man (called by Horace *princeps limus*, 'original clay.') He therefore cut some clay from the animals previously formed (*undique;* that is, *ex omnibus animalibus desecuit*), and hence comes the odd mixture of qualities in the human character. The poet observes particularly that Prometheus took a piece of clay from the lion: hence the choler or tendency to anger in man. This idea of the origin of man and his passions is often taken up by the Greek poets.—17. *Thyesten.* The story of the quarrel between Thyestes and Atreus, which ruined the royal house of the Pelopidae, is well known. *Stravere=prostravere.*—18. *Ultimae causae*, 'the final cause.' Others had gone before, internal dissensions and disorders: but at last war came, and had its usual effect. *Stetere=extitere.*—21. *Aratrum.* According to an old Roman custom, the boundaries of a city which was to be built were marked out by the plough; so also, when a city had been razed to the ground, the place on which its walls had stood was ploughed up.—22. *Mentem=iram.*—24. *Celeres*

Misit furentem. Nunc ego mitibus
Mutare quaero tristia, dum mihi
Fias recantatis amica
Opprobriis animumque reddas.

Iambos. The *iambi* are called quick, because the verse is a quick, dancing measure.—26. As to the construction of *mutare*, see *Gram.* § 294, note.

CARMEN XVII.

AD TYNDARIDEM.

Invitation of a female friend to his Sabine estate. Description of his life there, and of his enjoyments in the summer.

Velox amoenum saepe Lucretilem
Mutat Lycaeo Faunus et igneam
Defendit aestatem capellis
Usque meis pluviosque ventos.
Impune tutum per nemus arbutos
Quaerunt latentes et thyma deviae
Olentis uxores mariti,
Nec virides metuunt colubras
Nec Martiales haeduleae lupos,
Utcunque dulci, Tyndari, fistula

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1. *Velox—Faunus.* The Pan of the Greeks, called Faunus by the Roman shepherd, is represented with the feet of a goat, being the god of grazing and climbing cattle; hence *velox*. *Lucretilis*, a hill in the district of the Sabines, not far from Horace's villa; and now called Monte Gennaro. *Lycaeus*, a mountain in Arcadia; the region where, according to the poets, Pan usually resided. We expect, properly, *mutat Lucretili Lycaeum*, 'exchanges Lycaeus for Lucretilis;' the place to which he goes being put in the ablative. Both constructions, however, are used in Latin, with the same sense. See *Gram.* § 294, note.—3. *Defendit*=*arcet*. Faunus protects the flocks from the heat of the sun and from the rain, both of which are hurtful to them. *Capellis meis*, dative,=*a capellis meis*. 4. *Usque*=*semper*.—6. *Deviae*, 'wandering.'—7. *Olentis uxores mariti*, a circumlocution for 'she-goats.' The expression appears to us neither poetical, nor in good taste. Horace, however, living in the country, and an admirer of pastoral life, may be pardoned for using it.—9. *Martiales lupos:* the wolf was sacred to Mars. *Haeduleae*, 'young kids,' an ἅπαξ λεγόμενον, received into the text here from a happy conjecture of Bentley.—10. *Utcunque*, 'whenever.' The sense is this: my flocks are safe upon their pasture, under the protection of Faunus, whenever, &c. The *fistula*, or *syrinx*, is the

Valles et Usticae cubantis
Levia personuere saxa.
  Di me tuentur, dis pietas mea
Et musa cordi est. Hic tibi copia
Manabit ad plenum benigno
Ruris honorum opulenta cornu.
  Hic in reducta valle caniculae
Vitabis aestus et fide Teia
Dices laborantes in uno
Penelopen vitreamque Circen.
  Hic innocentis pocula Lesbii
Duces sub umbra, nec Semeleius
Cum Marte confundet Thyoneus
Proelia, nec metues protervum
  Suspecta Cyrum, ne male dispari
Incontinentes injiciat manus,
Et scindat haerentem coronam
Crinibus immeritamque vestem.

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flute, on which shepherds used to play.—11. *Usticae cubantis.* The name does not occur elsewhere: it appears, however, to have been that of a valley in the neighbourhood of Horace's villa, since it is called *cubans*, 'low-lying.' — 12. *Levia — saxa*, the smooth chalk-rocks which surrounded it. *Personuere* must be taken intransitively, 'the rocks ring with the sweet flute.' — 14. Construe thus: *copia opulenta honorum ruris* (that is, of those things which honour or adorn the country; namely, flowers and fruits of all kinds) *tibi hic manabit* (*ex*) *cornu benigno ad plenum* ('out of the horn of plenty, which is richly filled even to the brim.') *Cornu* is the *cornu Fortunae*, generally known under the name of *Cornu Copiae.*—18. *Fide Teia*, 'with the Teian lyre.' Teos was a city of Ionia, and the birthplace of Anacreon. 'To sing with the Teian lyre' means, therefore, 'to sing songs such as once Anacreon sang.' — 19. *Laborantes in uno = unum amantes*, 'loving one;' namely, Ulysses. He was beloved both by his wife Penelope, and by the goddess Circe, who wished to keep him on her island. Circe is called *vitrea* from the colour of the sea, which is like glass; for she was a sea-goddess. —21. *Lesbii, scil. vini.*—22. *Nec Semeleius*, &c. The sense is this: it will not happen, as often occurs at drinking bouts, that quarrels will break out. This sentiment is thus expressed: 'Bacchus, in conjunction with Mars (*cum = una cum*), will not stir up battles.' The proper originator of the fights is Mars, who associated himself with Bacchus. The mother of Bacchus was Semele, who was deified under the name of Thyone: here the two names are connected.—25. *Male dispari;* namely, *tibi*, 'on thee, who art lamentably unable to cope with him.' Cyrus is the name of one whose love Tyndaris had despised. — 28. *Immeritam vestem*, 'the innocent garment,' the garment which has committed no offence on account of which it deserves to be torn.

CARMEN XVIII.

AD QUINTILIUM VARUM.

THE praises of the vine, and an exhortation to moderate drinking. Quintilius Varus, to whom the poem is addressed, is otherwise unknown: he is probably the same friend of Virgil and Horace whose death is bewailed in the 24th Ode.

NULLAM, Vare, sacra vite prius severis arborem
Circa mite solum Tiburis et moenia Catili.
Siccis omnia nam dura deus proposuit, neque
Mordaces aliter diffugiunt sollicitudines.
Quis post vina gravem militiam aut pauperiem crepat?
Quis non te potius, Bacche pater, teque, decens Venus?
At, ne quis modici transiliat munera Liberi,
Centaurea monet cum Lapithis rixa super mero
Debellata, monet Sithoniis non levis Evius,
Cum fas atque nefas exiguo fine libidinum
Discernunt avidi. Non ego te, candide Bassareu,
Invitum quatiam nec variis obsita frondibus

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1. *Vite prius;* that is, *prius quam vitem*, 'sooner, rather, more willingly than the vine.'—2. *Moenia Catili.* Catilus, or properly Catillus, who was a son of Amphiaraus, one of the seven heroes who made war against Thebes, was, according to tradition, the founder of Tibur.—3. *Siccis* = *sobriis*, 'sober men, abstainers;' opposed to *madidi vino*.—4. *Aliter*, 'otherwise than by wine-drinking.'—5. *Crepat* seems simply to mean 'talks about,' for the *te* in line 6 is dependent on the same verb.—6. *Decens* = *pulchra*.—7. *Ne quis .... Liberi*, 'that no one may overleap the gifts of Bacchus;' that is, may transgress the bounds of moderation.—8. *Centaurea—rixa*. The fight between the two fabulous Greek tribes, the Centaurs and the Lapithae, is often described by the poets. It was fought out or decided (*debellata*) over the wine (*super mero*); that is, at a drinking-bout, at the wedding of Pirithous and Hippodamia.—9. *Sithoniis*. The Sithonians were a Thracian tribe, here used for the Thracians generally, who were notorious in antiquity for their drunkenness, and, as a natural result, their tendency to quarrel. *Evius*, an epithet of Bacchus, from *evoe*, the cry which the Bacchantes uttered.—10. *Cum .... avidi*, 'when, greedily anxious for the gratification of their passions (*libidinum avidi* being connected) they see right and wrong as separated by but a narrow boundary.' This is a very beautiful description of men who, inflamed and blinded by wine, are led on to crime.—11. At the festivals of Bacchus, the Bacchantes, clad in fox-skins (*bassareus*, hence given here as a name of Bacchus himself), and swinging thyrsus-staves in their hands, used to carry about in procession chests, in which lay the

Sub divum rapiam. Saeva tene cum Berecyntio
Cornu tympana, quae subsequitur caecus amor sui,
Et tollens vacuum plus nimio gloria verticem,
Arcanique fides prodiga perlucidior vitro.

sacred furniture, covered with leaves, particularly with ivy. The sense is, 'I will worship thee, beautiful Bacchus, just as thou hast decreed, and will not profane thy holy service;' that is, will keep within the bounds of moderation, as thou commandest. — 13. An exhortation to Bacchus himself not to excite the soul overmuch: 'curb, restrain thy dreadful drums and the Berecynthian horn'— so called from Berecyntus, a mountain in Phrygia, where particular festivals used to be celebrated in honour of Bacchus. The horn and the kettle-drum were the instruments of the Bacchantes. — 15. *Gloria*, 'boastfulness, vaingloriousness,' which exalts itself too high. — 16. *Arcani fides prodiga*, 'the faith which squanders (that is, tells to every one) secrets.' A man intoxicated tells what has been given to him as a secret without restraint: *in vino veritas*. Hence the faith of a drunkard is truly 'more transparent than glass.'

CARMEN XX.

AD MAECENATEM.

The poet invites Maecenas to a modest and simple entertainment.

VILE potabis modicis Sabinum
Cantharis, Graeca quod ego ipse testa
Conditum levi, datus in theatro
Cum tibi plausus,

1. *Vile — Sabinum*, 'common Sabine wine,' which Horace him self has. Maecenas, at his own house, drinks noble kinds of Italian wine, which are mentioned in the ninth and following lines; namely, Caecuban, so called from the *ager Caecubus*, near Fundi, on the Appian Road; the Calenian, named from the town of Cales; the Falernian, grown in Campania, at the foot of Mount Massicus; and the Formian, so called from the town of Formiae. — 2. *Cantharis*. The *cantharus* is a somewhat large kind of goblet, with a handle; so called from Cantharus, its inventor. *Graeca — testa*, &c. The ancients usually did not draw their wine into casks, but kept it in two-handled jars of earthenware, which stood round the chamber beside the walls. Such a jar is here called *testa;* and the epithet *Graeca* is applied to it, because it had formerly contained Greek, noble wine. Horace had chosen such a vessel, in order to dignify his country wine.—3. *Levi*, perfect of *lino*, 'I close up with wax, &c. seal up.' The wine-jars were closed with wax, and then sealed. *Datus, scil. est;* that is, *eo anno, quo tibi plausus datus est in theatro*, 'when you were greeted with applause (clap-

Clare Maecenas eques, ut paterni
Fluminis ripae simul et jocosa
Redderet laudes tibi Vaticani
Montis imago.
Caecubum et prelo domitam Caleno
Tu bibes uvam: mea nec Falernae
Temperant vites neque Formiani
Pocula colles.

ping of hands) as you entered the theatre.'—5. *Maecenas eques.* Maecenas rested his pride on this—that, though of a very ancient family (*Carm.* i. 1, 1), rich, and, as the trusted favourite of Augustus, influential, he yet took no state office, but remained a simple Roman eques. *Paterni fluminis;* namely, *Tiberis,* which is called 'paternal,' because it flowed past Etruria, from whose kings Maecenas claimed descent. It was in the *theatrum Pompeii,* not far from the bank of the Tiber, that Maecenas had been received with enthusiasm. The *mons Vaticanus* is on the north side of the river. —6. *Jocosa—imago,* 'echo.' See i. 12, 3.—10. *Uvam—prelo domitam Caleno;* that is, 'Colenian wine.' Construe thus: *nec Falernae vites nec Formiani colles* (for 'Falernian and Formian wine') *temperant mea pocula,* 'mix my goblets;' that is, are mixed in the goblets which I have. The Romans never drank their wine unmixed, but always weakened with water.

CARMEN XXI.

IN DIANAM ET APOLLINEM.

Prayer to Diana and Apollo. Horace calls upon the maidens and youths of Rome to celebrate the praises of these deities, and to beseech them to avert all danger. Written about the year 28 B. C.

Dianam tenerae dicite virgines,
Intonsum, pueri, dicite Cynthium
Latonamque supremo
Dilectam penitus Jovi.
Vos laetam fluviis et nemorum coma,

2. *Intonsum—Cynthium,* Apollo, called *Cynthius* from Cynthus, a hill in Delos. He is said to be *intonsus,* because he is represented as a youthful or beardless god, and consequently unshaven.—3. Latona was the mother of Diana and Apollo, whom she bore in Delos to Jupiter. Her praises were sung by the two choirs, the youths and maidens, united.—5. *Vos;* namely, *puellae. Laetam fluviis,* Diana, the goddess of hunting and of the woods, and who consequently delighted in streams, without which her woods could not exist. *Coma nemorum* is, by a common poetical figure, the leaves

Quaecunque aut gelido prominet Algido,
Nigris aut Erymanthi
Silvis aut viridis Cragi.
Vos Tempe totidem tollite laudibus
Natalemque, mares, Delon Apollinis,
Insignemque pharetra
Fraternaque humerum lyra.
Hic bellum lacrimosum, hic miseram famem
Pestemque a populo et principe Caesare in
Persas atque Britannos
Vestra motus aget prece.

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of the forest.—6. Algidus was a hill in Latium, between Tusculum and the Alban range, now Monte Compatri. It is celebrated for the numerous battles which the Romans fought near it in the early periods of their history. Erymanthus, a mountain in Arcadia; Cragus, in Lycia. — 9. *Vos*. To this word belongs *mares*=*pueri*. Tempe is the celebrated valley between the Olympus and Ossa, in which Apollo was said to have been purified after slaying the Pythian dragon.—12. *Humerum insignem pharetra*, &c. Apollo was the god of archery and music. He received the lyre from Mercury, who was likewise a son of Jupiter, and therefore Apollo's brother. See *Carm*. i. 10, 6.—13. *Hic;* namely, Apollo, who was believed to be the *deus averruncus*, the god who averted from men all evils, particularly war, famine, and pestilence.—15. *Persas*, that is, *Parthos atque Britannos*. Augustus had at this time the intention of making war against both of these nations. The poet wishes that all the evil which would otherwise befall the Romans may be turned upon the poor Parthians and Britons.

CARMEN XXII.

AD ARISTIUM FUSCUM.

Description of the external independence and safety which man gains by uprightness and moral purity. The poet sees even the wild beasts fleeing before the good man.

Integer vitae scelerisque purus
Non eget Mauris jaculis neque arcu
Nec venenatis gravida sagittis,
Fusce, pharetra,
Sive per Syrtes iter aestuosas

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1. *Integer vitae.* The genitive *vitae* means 'in, in regard to,' properly expressed by the ablative. *Gram.* § 277, 6, note 2.—2. *Mauris jaculis*, 'javelins such as the Mauri (Moors, inhabitants of Mauritania) have.'—4. *Pharetra gravida sagittis venenatis*, 'a quiver heavy (that is, filled) with poisoned arrows.'—5. Construe thus: *sive iter*

Sive facturus per inhospitalem
Caucasum vel quae loca fabulosus
Lambit Hydaspes.
Namque me silva lupus in Sabina,
Dum meam canto Lalagen et ultra
Terminum curis vagor expeditis,
Fugit inermem:
Quale portentum neque militaris
Daunias latis alit aesculetis,
Nec Jubae tellus generat, leonum
Arida nutrix.
Pone me, pigris ubi nulla campis
Arbor aestiva recreatur aura,
Quod latus mundi nebulae malusque
Jupiter urget:
Pone sub curru nimium propinqui
Solis in terra domibus negata:
Dulce ridentem Lalagen amabo,
Dulce loquentem.

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facturus (*est*) *per Syrtes*, *sive per Caucasum*, *sive* (or *vel*) *per ea loca*, *quae*, &c. — 8. *Hydaspes*, a river of India, a tributary of the Indus, celebrated in many fabulous stories (*fabulosus*) after Alexander the Great's campaigns. *Lambit*, poetically used for *alluit*, 'washes.'— 9. An instance is adduced, in proof that the virtuous man has nothing to fear. The example is the poet himself. — 10. *Ultra terminum*, 'beyond the boundary of my property,' within which there are no wild beasts. — 11. *Curis expeditis*, poetical for *curis expeditus* or *solutus*, 'free from care.' — 13. *Quale portentum*, connected with *lupus* in line 9; 'such a monster as,' &c. — 14. *Daunias*. Daunus, an ancient hero, came from Illyricum to Apulia, and settled on Mount Garganus: hence the whole of Apulia is called *Daunia*, or, with a Greek termination, *Daunias*. This district was celebrated for the strength and military spirit of the tribes which inhabited it; hence the epithet *militaris*, 'warlike.' There were in the district extensive oak forests, filled with game and wild beasts. *Aesculetum*, an ἅπαξ λεγόμενον, 'a wood of *aesculus*, the winter oak.' — 15. *Jubae tellus*; that is, Mauritania and Numidia. — 17. Connect *ubi nulla arbor pigris campis recreatur aura aestiva*, 'where in the desert plains no tree is refreshed by the summer breeze.' According to the notions of the ancients, the middle region or zone of the earth was alone habitable — the northern being barren, and enveloped in eternal mist, and the southern so hot that no human being could live within it. *Pigri campi*, 'lazy, unproductive, barren plains.' — 19. *Quod latus mundi* = *quam plagam*, *quam zonam*. *Malus Jupiter*, 'bad weather,' Jupiter, the god of the sky, being often put for the weather.—22. *Domibus negata*, 'denied or refused to the dwellings of men;' that is, 'uninhabitable.' — 23. The sense is, 'I shall always and everywhere live with the same geniality and freedom from care as now, and shall consequently be happy and secure.' *Dulce ridentem*, 'smiling sweetly,' the neuter of the adjective being poetically used for the adverb = *suaviter ridentem*.

CARMEN XXIV.

AD VIRGILIUM.

ODE on the death of Quintilius Varus, who is mentioned in the 18th Ode. It is addressed to the poet Virgil. Horace exhorts him to bear patiently the loss of their mutual friend, since man can do nothing against the fates.

Quis desiderio sit pudor aut modus
Tam cari capitis? Praecipe lugubres
Cantus, Melpomene, cui liquidam pater
Vocem cum cithara dedit.
Ergo Quintilium perpetuus sopor
Urget? cui Pudor et, Justitiae soror,
Incorrupta Fides, nudaque Veritas
Quando ullum inveniet parem?
Multis ille bonis flebilis occidit,
Nulli flebilior quam tibi, Virgili.
Tu frustra pius heu non ita creditum
Poscis Quintilium deos.
Quod si Threicio blandius Orpheo
Auditam moderere arboribus fidem,
Non vanae redeat sanguis imagini,
Quam virga semel horrida,

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1. *Quis — sit pudor aut modus?* 'What end or limit can the longing for so dear a friend have?' A question implying the answer, that there can scarcely be a limit. *Pudor;* properly, 'shame, modesty;' here, 'an end, termination,' which is fixed by the feeling of what is right and becoming. — 2. *Praecipe,* 'teach me.' Melpomene, the muse of tragedy, is here, to suit the character of the ode, represented as the goddess of elegy. — 3. *Liquidam,* 'clear.' *Pater;* namely, Jupiter, who was the father of the Muses by Mnemosyne. — 5. *Sopor = somnus,* death being represented as an eternal sleep. The answer to the question here introduced by *ergo* is given in line 9, *occidit,* 'yes, he has fallen.' — 6. Construe thus: *cui quando Pudor, etc., ullum* (or *quemquam*) *inveniet parem?* 'When shall the goddess of modesty, &c. find any one equal to him?' — 7. *Nuda,* 'naked;' that is, 'unadorned, simple.' — 11. *Tu .... deos,* 'Thou vainly demandest in thy love (*pius*) Quintilius from the gods, for he was not intrusted to thee upon such terms that, when he had died according to fate, thou shouldst be able to recall him.' — 13. *Quod si,* 'Nay, if thou,' or 'even if thou.' *Threicio = Thracio.* — 14. *Moderere fidem auditam arboribus* (dative for *ab arboribus*), 'though thou shouldst wield the lyre once listened to by trees.' Comp. *Carm.* i. 12, 7. — 15. *Vanae — imagini,* 'to the empty, bodiless, incorporeal shade;' an allusion to the state of the inhabitants of the lower world, as described by Homer and Virgil. — 16. *Virga — horrida.* Comp. *Carm.* i. 10, 17. —

Non lenis precibus fata recludere,
Nigro compulerit Mercurius gregi.
Durum: sed levius fit patientia,
Quidquid corrigere est nefas.

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17. *Non lenis*, 'inexorable;' *recludere fata*, a Greek construction for *ad* with the gerund. *Recludere;* properly, 'to open;' here = *dissolvere*, 'to nullify, or reverse.'—18. *Nigro gregi = ad nigrum gregem*, 'to the black flock;' namely, of the shades.—19. *Durum*, 'it is hard that we must yield to fate, and cannot resist it.'

CARMEN XXVI.

AD AELIUM LAMIAM.

THE author calls upon his muse, to whom alone he boasts of being devoted, to sing to his friend Lamia. This was L. Aelius Lamia, consul, A. D. 3. The ode was written about the year 25 B. C.

Musis amicus tristitiam et metus
Tradam protervis in mare Creticum
Portare ventis, quis sub Arcto
Rex gelidae metuatur orae,
  Quid Tiridaten terreat, unice
Securus. O quae fontibus integris
Gaudes, apricos necte flores,
Necte meo Lamiae coronam,
  Pimplea dulcis! Nil sine te mei

---

3. *Portare = portanda*, 'to carry.' The poets frequently speak of sinking care in the sea, or giving it to the winds. *Quis rex gelidae orae sub Arcto*, 'what king of the frigid zone under the constellation of the north.' *Quis rex metuatur*, and afterwards *quid terreat*, depend upon *unice securus*, 'quite free from anxiety or care.' The politicians of Rome were at that time chiefly occupied with the affairs of the Parthians. Phraates, king of that nation, had been expelled from his kingdom on account of his cruelty; and Tiridates, one of the nobles, had been chosen in his room. Phraates fled to the Scythians (whose king is here the *rex gelidae orae sub Arcto*), and returned with auxiliaries from them. Tiridates sought support against him from Augustus and the Romans.—7. *Apricos—flores*, 'summer (and therefore sweet-smelling) flowers.' When Horace asks the muse to knit together flowers, and make a crown for Lamia, it is equivalent to the prose, 'sing him a song,' or, 'sing of him.' Compare *Carm.* i. 7, 7.—9. *Pimplea* is properly the name of a fountain sacred to the muses in Thrace, afterwards in Macedonia. Hence the muses are called *Pimpleides*, or *Pimpleiades*, 'inhabitants of the Pimplea.' Instead of this Greek form, Horace has taken

Prosunt honores: hunc fidibus novis,
Hunc Lesbio sacrare plectro
Teque tuasque decet sorores.

---

a Latin one, *Pimpleus, a, um,* which occurs nowhere else, but is supported by analogy. *Sine te,* &c., 'without thee (that is, without thy help), my song in honour of Lamia (*mei honores*) does no good, is a vain attempt.' — 10. *Fidibus novis,* 'with a new lyre;' that is, in a new kind of verse, to which the Romans had not previously been accustomed. This is explained by *Lesbio plectro;* that is, such songs as once were sung by Alcaeus and Sappho, who lived in the island of Lesbos. — 11. *Sacrare = consecrare, immortalitati commendare,* 'to make immortal.'

CARMEN XXVII.

AD SODALES.

A poem addressed to some friends with whom Horace was banqueting. He exhorts them not to be led away by the excitement of wine into quarrelling and strife, but to engage in cheerful and entertaining conversation. He gives a specimen.

Natis in usum laetitiae scyphis
Pugnare Thracum est: tollite barbarum
Morem verecundumque Bacchum
Sanguineis prohibete rixis.
Vino et lucernis Medus acinaces
Immane quantum discrepat. Impium
Lenite clamorem, sodales,
Et cubito remanete presso.
Vultis severi me quoque sumere

---

2. *Thracum est, scil. mos,* 'it is a custom of the Thracians.' The Thracians were notorious in ancient times for their drunkenness and quarrelsomeness at their banquets. Compare *Carm.* i. 18, 9. *Tollite = relinquite,* 'leave the barbarian practice.' — 3. *Verecundum Bacchum,* &c., 'keep modest Bacchus far from bloody quarrels;' that is, keep quarrels far away from Bacchus, so that he may continue *verecundus;* preserve a proper deportment and decent behaviour. — 5. *Vino et lucernis,* dative and hendiadys, 'a nocturnal banquet.' *Acinaces,* the crooked cimetar which the Orientals, the Medes, Persians, and Parthians used, and perhaps fought with at their feasts. — 6. *Immane quantum,* a contracted and very strong expression, 'monstrously, immensely far.'—8. *Cubito presso.* The ancients reclined at table, resting on the left elbow. The poet here imagines his friends springing up to fight, and conjures them to remain quietly lying.—9. The banqueters invite the poet, who has entered the room during their quarrel, to drink. He agrees, but on condition that the

Partem Falerni? Dicat Opuntiae
Frater Megillae, quo beatus
Vulnere, qua pereat sagitta.
  Cessat voluntas? Non alia bibam
Mercede. Quae te cunque domat Venus,
Non erubescendis adurit
Ignibus ingenuoque semper
  Amore peccas. Quidquid habes, age,
Depone tutis auribus. Ah, miser,
Quanta laborabas Charybdi,
Digne puer meliore flamma!
  Quae saga, quis te solvere Thessalis
Magus venenis, quis poterit deus?
Vix illigatum te triformi
Pegasus expediet Chimaera.

---

quarrelling cease, and the conversation be changed. He proposes that each of the company shall tell the story of his love. *Severi Falerni.* There were two kinds of the far-famed Falernian wine—one sweet, the other acid. The latter is described here as *severum.* —11. *Frater Megillae Opuntiae.* He calls on one of the revellers to tell his tale, not mentioning the man's own name, however, but that of his sister Megilla, who came from Opus, a city of the Locrians. *Quo — vulnere, qua — sagitta,* poetical expressions for *quo amore.* — 13. *Cessat voluntas?* 'Does he refuse?' 'Has he no inclination?' This will not satisfy us; for, in the first place, it was upon this condition alone (*non alia mercede;* literally, 'for no other pay or reward') that I joined your company; and, secondly, his love is without doubt of a kind of which he need not be ashamed. — 15. *Non erubescendis ignibus,* 'with a love for which you need not blush.' — 16. *Ingenuo—amore;* that is, *amore mulieris ingenuae,* 'love to a freeborn, respectable woman,' not to a *libertina,* 'freedwoman.' This latter class had no good repute.—18. *Tutis auribus;* that is, I shall keep it a secret, telling it to no one. Hereupon the poet's friend whispers in his ear the story of his love. — 19. *Quanta laborabas Charybdi,* 'what a dangerous love you had, as dangerous as Charybdis!' Charybdis was a whirlpool in the Straits of Messina, which sucked in and destroyed everything that came within its influence. — 21. *Thessalis — venenis,* 'by Thessalian charms.' For Thessaly was celebrated in ancient times as a land of magicians.—23. *Triformi — Chimaera,* ablative, governed by *expediet = solvet, liberabit. Chimaerae,* however, must be supplied to *illigatum.* The love of Horace's friend is compared to the *Chimaera,* a monster which united in its form the appearance of a lion, a goat, and a dragon. The hero Bellerophon slew it, with the help of the winged steed Pegasus, which Minerva had given him for this purpose.

CARMEN XXVIII.

IN TUMULUM ARCHYTAE.

There probably still existed, in the time of Horace, on the coast of Calabria, near the promontory of Matinum, the so-called tomb of Archytas, a celebrated Pythagorean philosopher, and a contemporary of Plato. The present poem is an ode on this tomb. The poet introduces the spirit of a shipwrecked person, who first consoles himself for his misfortune, recollecting how many great men have died, and considering that all must die, and then beseeches the sailor who may find his body on the beach, to throw upon it, according to the old and sacred custom, three handfuls of earth, without which the ancients believed the shades of the dead could not be admitted into the lower world.

Te maris et terrae numeroque carentis arenae
Mensorem cohibent, Archyta,
Pulveris exigui prope litus parva Matinum
Munera, nec quidquam tibi prodest
  Aërias tentasse domos animoque rotundum
Percurrisse polum morituro.
Occidit et Pelopis genitor, conviva deorum,
Tithonusque remotus in auras,
  Et Jovis arcanis Minos admissus, habentque
Tartara Panthoiden iterum Orco

---

1. *Numero carentis arenae mensorem;* that is, *innumerae arenae mensorem.* The Pythagorean philosophers were distinguished for the industry with which they cultivated the study of mathematics and arithmetic, and it appears to have been a favourite question with them, how much sand there was on the earth: at all events, we know that Archimedes wrote a book on this subject.—2. *Cohibent—parva munera exigui pulveris,* 'a little dust, and that a (slight) present, encloses thee;' thee, who studiest the infinite.—5. *Aërias domos—rotundum polum;* that is, the stars and the sky, which, by astronomy, thou soughtest to examine (*tentare*) and map out. This was a favourite study of the ancient philosophers, particularly the Pythagoreans.—6. *Morituro,* 'since, notwithstanding, thou hadst to die.'—7. *Pelopis genitor,* Tantalus, such a darling of the gods, that they took him to their banquets.—8. Tithonus was beloved by Aurora, who took him up to heaven; this is here expressed by *remotus in auras.*—9. Minos, the legislator of Crete, who, to give his laws greater force, declared that they had been communicated to him by Jupiter, is well known.—10. *Panthoiden,* Euphorbus, son of Panthous, a celebrated Trojan, who was slain by Menelaus. His shield was hung up as a trophy in the temple of Juno at Argos. The philosopher Pythagoras, who taught the transmigration of souls, asserted that he had formerly been Euphorbus; and, as the story

Demissum, quamvis clipeo Trojana refixo
Tempora testatus nihil ultra
  Nervos atque cutem morti concesserat atrae,
Judice te non sordidus auctor
Naturae verique. Sed omnes una manet nox
Et calcanda semel via leti.
  Dant alios Furiae torvo spectacula Marti,
Exitio est avidum mare nautis;
Mixta senum ac juvenum densentur funera, nullum
Saeva caput Proserpina fugit.
  Me quoque devexi rapidus comes Orionis
Illyricis Notus obruit undis.
At tu, nauta, vagae ne parce malignus arenae
Ossibus et capiti inhumato
  Particulam dare. Sic quodcunque minabitur Eurus
Fluctibus Hesperiis, Venusinae
Plectantur silvae te sospite, multaque merces,
Unde potest, tibi defluat aequo
  Ab Jove Neptunoque, sacri custode Tarenti.

---

goes, when the shield of Euphorbus was taken down, the name of Pythagoras was found upon it, thus confirming the philosopher's declaration. Hence 'Pythagoras (once Euphorbus) has been sent down a second time to Orcus (*iterum Orco demissum*), and the regions of Tartarus now hold him, although the first time he had given up only his body (*nervos atque cutem*) to black death, as he showed when the shield was taken down (*clipeo refixo*), by pointing out upon it the traces of Trojan times.'—14. *Non sordidus* = *non contemnendus*, 'not a contemptible.' Said with a slight touch of irony, for Archytas was a Pythagorean, and all the disciples of Pythagoras valued their master very highly.—15. *Manet* = *expectat*, 'awaits.'—17. *Furiae.* According to Homer's representation, horror, fear, and strife, personified as avenging goddesses, are present in battles. *Torvo spectacula Marti*, 'as spectacles for grim Mars.' Mars looks grim, because he delights in bloodshed.—19. *Densentur*, a poetical form for *densantur*, 'are numerous.'—21. *Rapidus Notus, comes devexi Orionis*, 'impetuous Notus (the south-west wind), the companion of Orion, when it sets.' In November the constellation of Orion sets, and at the same time the south-west wind begins to plough the Adriatic.—23. *Ne parce.* Connect with *dare particulam vagae arenae* = *fac ut des*, 'give;' literally, 'be not too niggardly to give.'—24. In regard to the verse, observe the hiatus here, *capiti inhŭmato.* This is very remarkable.—25. *Sic;* that is, 'if thou doest it, then may the woods of Venusia bear the shock of (literally, be beaten by) Eurus, whenever he shall threaten the Hesperian waves;' that is, the seas round Italy. Thus the winds would do him no harm.—27. *Multa Merces*, 'a rich reward.'—28. *Defluat ab aequo Jove Neptunoque*, 'flow in upon thee from gracious Jupiter and Neptune.' The latter is called 'the guardian of sacred Tarentum,' because his son Taras was said to have been the founder of

Negligis immeritis nocituram
Postmodo te natis fraudem committere? Fors et
Debita jura vicesque superbae
Te maneant ipsum: precibus non linquar inultis,
Teque piacula nulla resolvent.
Quamquam festinas, non est mora longa; licebit
Injecto ter pulvere curras.

---

that city.—30. *Negligis*, here = *nihil curas*; 'have you no scruples at committing a sin (*fraudem committere*) which will bring injury on your descendants, though they are innocent of it?'—31. *Fors et*, 'perhaps too:' *fors* = *forsitan*.—32. *Vices superbas*, 'terrible retribution.' The gods will as proudly spurn your prayers as you slight mine. You may consider it of no consequence that your descendants are to suffer for your crime; but it may be that you yourself shall feel the punishment.—33. *Precibus non linquar inultis*, 'I shall not be left (*lin^uar* = *relinquar*), you will not leave me here unburied, without my prayers (your neglect of them) being revenged by the gods.'—35. The sense is this: the performance of this sacred duty will not detain you long. Throw three handfuls of earth upon my body, and then you may hasten on your way. *Licebit curras* = *currere poteris*.

CARMEN XXIX.

AD ICCIUM.

THIS ode was written in the year 25 B. C., when Aelius Gallus, prefect of Egypt, undertook, by the command of Augustus, an expedition into Arabia; into the land of the Sabaeans, as Horace says. They were the most renowned tribe of the Arabians, and received their name from the city of Saba. This expedition, which utterly failed, was joined by many young men, fond of war, from Rome. Among them was Iccius, a friend of Horace, who, up to this time, had occupied himself closely with the study of philosophy. To him the poem is addressed, and there runs through it a gentle strain of irony in regard to the new course upon which the youth, all unused to battles, had entered.

ICCI, beatis nunc Arabum invides
Gazis et acrem militiam paras:

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1. *Beatis—gazis*, 'the rich treasures.' Arabia was called *felix*, and was considered by the Romans, who received from it or through it spices, frankincense, precious stones, and pearls, as very rich.—

Non ante devictis Sabaeae
Regibus, horribilique Medo
  Nectis catenas. Quae tibi virginum
Sponso necato, barbara serviet?
Puer quis ex aula capillis
Ad cyathum statuetur unctis,
  Doctus sagittas tendere Sericas
Arcu paterno? Quis neget arduis
Pronos relabi posse rivos
Montibus et Tiberim reverti,
  Cum tu coemptos undique nobiles
Libros Panaeti, Socraticam et domum
Mutare loricis Hiberis,
Pollicitus meliora, tendis?

---

4. *Regibus.* Among the Arabians then, as now, each tribe had its chieftain. *Medo*, used for Orientals generally; for Augustus did not intend that this expedition should be directed against the Parthians, to whom, properly, the name of Medes belonged.—5. *Quae virginum*, quite = *quae virgo.*—6. *Sponso necato*, 'whose betrothed thou hast slain,' and whom thou hast thus made a captive.—7. *Puer ex aula*, 'a boy from the court of one of those kings.' The kings of the East used to have high-born boys as their pages. One of these Iccius is to take prisoner; and to make him wait, with his hair anointed, at table, *ad cyathum*, to pour out the wine into the cups. This was an office for which young and beautiful slaves were usually chosen. This boy is also, for the entertainment of the guests, to show his skill in archery, which he has learned in his Arabian home. For *Sericus*, like *Medus* above, is used for Oriental generally.—9. *Sagittas tendere*, properly, *arcus tendere.*—11. *Pronos* is to be connected with *arduis montibus*, 'rushing down from lofty mountains.' *Relabi*, like *reverti* in line 12, is 'to flow back, up again to the source.'—13. *Cum—tendis*, 'when you, as soon as you,' &c. In prose, we should have had *cum—tendas.*—14. Panaetius, of Rhodes, was a Stoic philosopher, and a friend of the younger Scipio Africanus and Laelius. *Domum*, 'school' = *sectam.*—15. *Hiberis*, 'Spanish;' the Spanish iron being famed.—16. *Tendis* = *contendis.*

CARMEN XXX.

AD VENEREM.

An invocation of Venus to be gracious to Glycera, a female friend of Horace.

O Venus, regina Cnidi Paphique,
Sperne dilectam Cypron et vocantis

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1. Cnidus a town in Caria; Paphos, a town in Cyprus: both

Thure te multo Glycerae decoram
Transfer in aedem.
  Fervidus tecum puer et solutis
Gratiae zonis properentque Nymphae
Et parum comis sine te Juventas
Mercuriusque.

---

famed for the worship of Venus. In the former was the admired statue of Venus by Praxiteles. — 3. *Thure.* In this, and flowers, the usual offerings to Venus consisted. *Decoram in aedem*, 'into the beautiful chamber, which, by thy presence, will be consecrated as a temple.' This interpretation conjoins the two senses of *aedes*, 'apartment,' and 'temple.' — 5. *Puer*, Cupid, who is called *fervidus*, because he excites *fervor, amor. Solutis—zonis.* The Graces are always represented by poets and sculptors with their girdles loosened, and their robes flowing. — 6. *Properentque.* As to this position of *que*, which properly belongs to *Nymphae*, see Zumpt, § 358. — 8. *Mercuriusque.* He accompanies Venus, as being the god of lively and entertaining conversation. Compare *Carm.* i. 10, 2.

CARMEN XXXI.

AD APOLLINEM.

Augustus had conquered his rival Antony off the promontory of Actium, near a temple of Apollo. From gratitude, he built on a part of his palace-ground on the Palatine Hill a temple to this god, near which the first public library in Rome was established. The temple was dedicated in the year 28 B. C. To Apollo, as god of it, the poet in this ode addresses his modest requests.

Quid dedicatum poscit Apollinem
Vates? Quid orat, de patera novum
Fundens liquorem? Non opimae
Sardiniae segetes feraces,
  Non aestuosae grata Calabriae

---

1. *Dedicatum.* Properly, only the statue of the god was consecrated; but the poet here uses the expression of the god himself.—2. *Novum—liquorem;* that is, new wine, not old, of which rich men made libations.—4. *Sardiniae.* This island, like Sicily, the province of Africa, and Egypt, was famed for its fertility in corn, and was one of the granaries of Rome and Italy.—5. *Calabriae.* No district of Italy had so much excellent pasture-land as the 'summer-burnt'

Armenta, non aurum aut ebur Indicum,
Non rura, quae Liris quieta
Mordet aqua, taciturnus amnis.
Premant Calena falce, quibus dedit
Fortuna, vitem; dives et aureis
Mercator exsiccet culullis
Vina Syra reparata merce,
Dis carus ipsis, quippe ter et quater
Anno revisens aequor Atlanticum
Impune. Me pascunt olivae,
Me cichorea levesque malvae.
Frui paratis et valido mihi,
Latoë, dones et precor integra
Cum mente nec turpem senectam
Degere nec cithara carentem.

(*aestuosa*) Calabria.—6. *Indicum.* The ivory is called Indian, because part of it came from India. The rest came from Africa, from the countries above Egypt.—7. The sense is: I do not ask of thee lands in the most fertile district of Italy; namely, Campania. The Liris (now Garigliano) flows between Campania and Latium.—8. As to *mordet*, compare *Carm.* i. 22, 8.—9. *Calena falce.* The neighbourhood of Cales, in Latium, was celebrated for its wine. See *Carm.* i. 20, 9. Hence: 'to prune the vine with the Calenian hook,' means 'to own a vineyard at Cales.' Instead of *premant*, we should expect the technical term *putent*.—10. The sense is: Neither do I wish for much money, to live sumptuously and splendidly like a merchant.—11. *Exsiccet* = *ebibat*: *cululli* are a kind of large cups with handles, jugs.—12. *Syra reparata merce*, 'gained in return for Syrian wares;' that is, for spices, incense, and other articles of traffic, which came from or through Syria and the East. These the merchant sells in Rome, and purchases with the money fine wines.—14. *Aequor Atlanticum.* He sails along the Mediterranean as far as the Straits of Gades, where he sees the Atlantic.—17. The wishes of the poet are now stated. They are, first, peaceful enjoyment of his possessions (*parata* for the more common *parta*, 'that which has been gained'); secondly, good health; and lastly, an old age, in which his mind shall remain unimpaired, and which shall consequently not be burdensome (*turpis*) either to himself or others, and in which he shall still be able to cultivate poetry. Construe thus: *precor, dones mihi frui* (*ut fruar*) *paratis et valido* (that is, *ut validus sim, ut valeam*) *et degere* (*ut degam*) *senectam cum integra mente nec turpem nec cithara carentem.* Latoë, a Greek form, 'son of Latona;' that is, Apollo.

CARMEN XXXII.

AD LYRAM.

An ode calling upon his lyre and himself to sing or compose in Latin such songs as once Alcaeus, a native of the island of Lesbos, had sung in the Greek language. The poem was written on some occasion when his friends were urging him to write and publish lyrics.

Poscimur. Si quid vacui sub umbra
Lusimus tecum, quod et hunc in annum
Vivat et plures, age, dic Latinum,
Barbite, carmen,
  Lesbio primum modulate civi,
Qui ferox bello, tamen inter arma,
Sive jactatam religarat udo
Litore navim,
  Liberum et Musas Veneremque et illi
Semper haerentem puerum canebat
Et Lycum, nigris oculis nigroque
Crine decorum.
  O decus Phoebi et dapibus supremi
Grata testudo Jovis, o laborum

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1. *Poscimur* refers to the request of his friends: 'I am called upon;' namely, to write lyric poems. *Vacui; scil. negotiis*, 'in my hours of leisure.'—2. *Lusimus*. The song of the poets is often compared to a game or play. Here Horace's object in using this word is to indicate that he had composed merely light jocular poems.—3. *Latinum carmen*. The poet fancies he has the very same lyre on which Alcaeus had 'discoursed most excellent music;' hence he calls upon it, as having previously sung Greek strains, now to attempt a Latin song.—5. *Modulate*. The participle is here used passively, 'tuned, played,' though the verb is properly a deponent.—6. *Ferox bello*. Alcaeus was not merely a poet, but also a warrior, for he is said to have fought against the Athenians, and against Myrsilus and Pittacus, the tyrants of his native city.—7. *Sive=vel si*. Whether he was among arms—that is, actively engaged in war—or had returned to his home, an island, to which of course as here mentioned, he had to proceed by sea, he was always writing poetry.—10. *Semper haerentem puerum;* that is, Cupid, who, in Ode 30, line 5, is called *fervidus puer*.—11. Lycus was a youth whom Alcaeus admired for his beauty, and celebrated in his poetry.—14. *Testudo*, 'lyre,' this instrument being originally made of the shell of a tortoise. See *Carm.* i. 10, 6. Horace imagines that the lyre is played at the banquets of the gods for their

Dulce lenimen, mihi cunque salve
Rite vocanti.

entertainment.—15. Connect *cunque* with *vocanti*=*quandocunque te voco*, 'as often as I call upon thee *rite*, in due form,' as poets use to do.

CARMEN XXXIV.

A somewhat remarkable poem, in which Horace shows the insufficiency of philosophy to supply in man the place of a religious faith. Horace was a follower of Epicurus, who held that the gods exercised no superintendence over human affairs, but that chance regulated all things. A prodigy—namely, thunder in a clear sky—had astonished and frightened the poet: he makes his observations on this, and comes to the conclusion that the gods do rule the world.

Parcus deorum cultor et infrequens
Insanientis dum sapientiae
Consultus erro, nunc retrorsum
Vela dare atque iterare cursus
Cogor relictos. Namque Diespiter,
Igni corusco nubila dividens
Plerumque, per purum tonantes
Egit equos volucremque currum,
Quo bruta tellus et vaga flumina,

1. 'A sparing and infrequent worshipper of the gods.' He calls himself sparing or niggardly (*parcus*), because he did not make rich offerings to the gods; not merely from the smallness of his fortune, but from his belief that careful and zealous worship was unnecessary.—2. *Sapientiae consultus*. A very common Latin phrase is *juris consultus;* properly, 'one who is consulted about law matters;' hence 'learned in the law.' So here *sapientiae consultus* is=*philosophiae peritus*. The philosophy is called *insaniens*, because it forsakes nature, and forms artificial and baseless systems.—3. *Erro*, 'I wander about, range on the mountains of vanity, can come to no firm belief.'—4. *Iterare cursus relictos;* properly said of ships, 'to enter anew upon a course which has been forsaken.' Horace had at first been a believer in the government of the gods; then he had forsaken this, and philosophy had made him an unbeliever: now he comes back to his first faith.—5. *Diespiter*, an older form for *Jupiter*. Its composition is *dies* (for *diei*) *pater*, 'the father of the day'—a fine expression.—6. *Igni corusco*=*fulmine*, 'with his lightning.'—7. *Per purum, scil. coelum*, 'through the clear sky,' whereas commonly thunderstorms occur only when the heaven is covered with clouds.

Quo Styx et in visi horrida Taenari
Sedes Atlanteusque finis
Concutitur. Valet ima summis
  Mutare, et insignem attenuat deus
Obscura promens: hinc apicem rapax
Fortuna cum stridore acuto
Sustulit, hic posuisse gaudet.

Tonantes egit equos = *intonuit*. Comp. *Carm.* i. 12, 58.—10. *Taenari.* Taenaron (now Cape Matapan), a promontory of Laconia. There was a temple of Poseidon upon it, near which there was believed to be an entrance into the lower world. Hence *Taenaron* is used for 'the lower world' itself.—11. *Atlanteusque finis*, 'and Atlas, which lies at the end of the world.' According to the belief of the ancients, the heavens rested on the mountain-range of Atlas, in the north-west of Africa, which was the extremity of the world.—13. *Insignem*, 'the lofty one,' singular used for the class. The sense is this: God overthrows the lofty, and raises the humble. But the poet changes a little, using afterwards the neuter *obscura*.—14. *Apicem*, here = *diadema*, the sign of kingly dignity, or of high authority generally.—15. *Cum stridore acuto.* The goddess Fortune is represented with wings, to indicate her inconstancy; and as she hastily (*rapax*) snatches off the diadem, the noise of her pinions is heard: hence 'with a shrill whizzing.'—16. *Sustulit* contains the notion of 'has taken, can take, and often takes.' In Greek the aorist, and in Latin poetry the perfect, is frequently used to express what commonly happens. *Gram.* § 333, 2, note 3.

CARMEN XXXV.

AD FORTUNAM.

A prayer to the goddess Fortune, that she may protect Octavianus and the Roman army, who, in the year 27 B. C., meditated an expedition to Britain. Julius Caesar, during his Gallic wars, had been twice in the island, and had subdued the tribes residing on and near the coast. But after his departure these had not paid the tribute imposed upon them, and Octavianus meant to punish them for this neglect. The Britons, however, averted the stroke by submitting, in form at least, to the Romans, and acknowledging their supremacy.

O Diva, gratum quae regis Antium,
Praesens vel imo tollere de gradu

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1. Antium, the old capital of the Volsci, and situated on the seacoast to the south of Rome, was celebrated for its temple of Fortune.—2. *Praesens* = *potens*, *tanta vi praedita, ut*, 'so powerful as

Mortale corpus vel superbos
Vertere funeribus triumphos,
Te pauper ambit sollicita prece
Ruris colonus, te, dominam aequoris,
Quicunque Bithyna lacessit
Carpathium pelagus carina.
Te Dacus asper, te profugi Scythae,
Urbesque gentesque et Latium ferox
Regumque matres barbarorum et
Purpurei metuunt tyranni,
Injurioso ne pede proruas
Stantem columnam, neu populus frequens
Ad arma cessantes, ad arma
Concitet imperiumque frangat.
Te semper anteit saeva Necessitas,
Clavos trabales et cuneos manu

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to, &c. *Praesentia* is often used of the power of the gods, because their mere presence, their appearance, brings assistance.—4. *Superbos triumphos vertere funeribus;* that is, *evertere triumphos*, 'to overthrow, bring to an end, triumphs, by putting funerals, death, in their place:' translate thus: 'to turn the highest honour and greatest exultation into the deepest sorrow.'—5. 'Supplicates thy favour with anxious prayer,' entreating, namely, that thou wilt vouchsafe to him a bountiful harvest.—7. *Bithyna*, because in Bithynia, as in Pontus (Ode, 14, 11), there were extensive forests, from which the Romans obtained much wood for shipbuilding. *Lacessit*, because the sea was struck by the oars, and cut by the keel. The Carpathian Sea is that round the island of Carpathus (now Scarpanto) between Rhodes and Cyprus.—9. Horace, in going over a number of those who fear Fortune, mentions first the barbarians, the Dacians, whom, because they lived in the wild north, he calls 'rough' (*asper*), and the Scythians, who led a nomadic life, 'unsettled, wandering' (*profugi*); then the civilised nations, which have cities, especially 'bold' (*ferox*) Latium (alluding particularly to Rome); and lastly, kings.—11. *Regum matres barbarorum.* Among the barbarians—that is, the Orientals—a king's mother has in all ages been, and still is, a person of great estimation, and exercises no little influence on the government.—13. *Ne* depends on *metuunt*. The foot of Fortune is called *injuriosus*, because its spurn inflicts injury.—14. *Columnam;* namely, *felicitatis*. We may use the same figure, 'the pillar of prosperity or good fortune.' *Populus frequens*, a throng of people, who summon the quiet and ease-loving persons (*cessantes*) to arms. *Ad arma* is repeated twice, in imitation of the cry, 'To arms, to arms!'—17. *Anteit*, here used as a dissyllable, the vowels *ei* being contracted. *Necessitas*, the goddess of necessity, is represented as bearing in her hands large nails (*clavos trabales*), wedges (*cuneos*), hooks, and molten lead, wherewith, at her pleasure, she strengthens, severs, or unites what has been severed; for by the ancients, as well as by us, molten lead was used for this last purpose. The appearance of the goddess is intentionally made fearful, in order that it may be seen what power

Gestans aënā, nec severus
Uncus abest liquidumque plumbum.
Te Spes et albo rara Fides colit
Velata panno nec comitem abnegat,
Utcunque mutatā potentes
Veste domos inimica linquis.
At vulgus infidum et meretrix retro
Perjura cedit, diffugiunt, cadis
Cum faece siccatis, amici,
Ferre jugum pariter dolosi.

Serves iturum Caesarem in ultimos
Orbis Britannos et juvenum recens
Examen Eois timendum
Partibus Oceanoque rubro.
Eheu cicatricum et sceleris pudet
Fratrumque. Quid nos dura refugimus
Aetas? Quid intactum nefasti
Liquimus? Unde manum juventus

Fortune possesses, and hence what virtue may be in a prayer to her. Comp. *Carm.* iii. 24, 6.—21. *Spes* and *Fides* are always given as companions to Fortune, the latter *albo panno velata*, 'clad in a white garment,' to indicate the purity of her character.—22. *Abnegat, scil. se*, 'does not refuse herself as a companion,' 'does not refuse to accompany her,' even when she leaves the houses, or by the spurn of her foot overthrows the prosperity of their friends.—23. *Utcunque* = *quandocunque*, 'as often as.' *Mutata veste:* the Romans, when they fell into misfortune, especially when they were accused, used to lay aside the shining robe which they commonly wore, and assume in its stead one of a dingy colour. This was called *vestem mutare*, and the expression is here applied to the goddess when she overthrows 'mighty houses,' making their members *mutare vestem*.—25. *At*, 'but then;' namely, when a great house falls into misfortune. *Retro—cedit*, 'retire, draw back.'—26. *Cadis cum faece siccatis*, 'after draining the casks to the very dregs;' that is, after enjoying the hospitality of the house to the fullest extent.—28. *Dolosi ferre jugum pariter;* namely, *pariter cum domibus potentibus*. *Jugum* is humiliation, calamity in general. The friends are called *dolosi*. because in former times they had promised to share adversity as well as prosperity; a promise not now fulfilled.—30. *Recens examen*, 'the fresh troop,' recent levy, young recruits.—32. *Oceano rubro*, 'the Red Sea,' on whose coast Arabia lies. It was called by the ancients also *mare Erythraeum* or *rubrum*.—33. The idea is this: the Romans have to atone for the civil wars, and the demoralisation consequent thereon, by foreign wars and the extension of the empire over the barbarians. *Cicatricum et sceleris fratrumque:* the copulative conjunctions are used, although the sense is simply 'of the scars we have inflicted upon, and the crimes we have committed against, our brethren' (fellow-citizens.)—35. *Quid nefasti liquimus* (= *reliquimus*) *intactum?* 'what wicked deed have we left

Metu deorum continuit? Quibus
Pepercit aris? O utinam nova
Incude diffingas retusum in
Massagetas Arabasque ferrum.

uncommitted?'—38. The construction is this: *O utinam diffingas* ('re-forge;' that is, sharpen and polish) *incude nova ferrum retusum* ('blunted;' namely, by the civil wars) *in Massagetas*, &c. The Massagetae were a Scythian tribe: we must, however, understand the name here as including and referring chiefly to their neighbours, the Parthians.

CARMEN XXXVII.

AD SODALES.

TRIUMPHAL song upon the battle of Actium, by which Rome was delivered from all fear of the power of Antony and Cleopatra. The poet, with fine tact, avoids the name of Antony, the mention of which would have reminded the Romans that the war had been in truth one between citizens.

NUNC est bibendum, nunc pede libero
Pulsanda tellus, nunc Saliaribus
Ornare pulvinar deorum
Tempus erat dapibus, sodales.
Antehac nefas depromere Caecubum
Cellis avitis, dum Capitolio
Regina dementes ruinas,
Funus et imperio parabat
Contaminato cum grege turpium

1. *Pede libero pulsanda tellus;* that is, we must dance, to show our joy.—2. *Saliaribus—dapibus.* The priests, and among them the Salii, the priests of Mars, were accustomed on festival days to give great entertainments, the luxurious character of which was famed. Hence *Saliares dapes* or *epulae* = *opulentae, opiparae.*—3. *Pulvinar deorum.* Before the statues of the gods there were placed tables with cushions. On these, at *lectisternia* (thanksgiving feasts for victories or other fortunate events), food was placed, as if for the god himself. The *erat*, for which we might have expected *est*, points out what ought to have been done by the state, and could not be done by private individuals.—5. *Antehac*, here to be read as a dissyllable, the *e* before *hac* being elided. *Nefas, scil. erat.* As to the Caecuban wine, compare i. 20, 9.—7. *Regina;* namely, Cleopatra, queen of Egypt, whom Antony wished to make empress of Rome.—8. *Funus* = *exitium*, 'destruction.'—9. *Contaminato*—

Morbo virorum, quidlibet impotens
Sperare fortunaque dulci
Ebria. Sed minuit furorem
  Vix una sospes navis ab ignibus,
Mentemque lymphatam Mareotico
Redegit in veros timores
Caesar, ab Italia volantem
  Remis adurgens, accipiter velut
Molles columbas aut leporem citus
Venator in campis nivalis
Haemoniae, daret ut catenis
  Fatale monstrum. Quae generosius
Perire quaerens nec muliebriter
Expavit ensem, nec latentes
Classe cita reparavit oras,
  Ausa et jacentem visere regiam
Vultu sereno, fortis et asperas

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virorum. At the courts of the Asiatic kings, and also at that of the sovereigns of Egypt, there were great numbers of eunuchs, who were an abomination to the Romans. They were regarded by them as a disgrace to the human race (for *morbo* depends upon *turpium*.) —10. *Impotens* is one who cannot command himself, who is not master of his own mind; hence one who hopes for that which he cannot obtain, 'hold' = *audax*, and construed, after the Greek fashion, with an infinitive. — 13. The greater part of Antony's fleet was burned by Octavianus; the admiral's ship alone, in which Antony had fled near the beginning of the engagement, being preserved. Thus *sospes ab ignibus*, being construed together, are equivalent to *servata ab ignibus*.—14. *Mareotico, scil. vino,* a sweet wine, grown at Marea, a town of Lower Egypt, near Alexandria. By this wine the mind of Cleopatra was *lymphata*, 'maddened, heated to madness:' her mind was filled with vain fears, so that she sailed away at the very commencement of the engagement, thus occasioning defeat to her party.—17. *Remis adurgens ab Italia volantem*, 'pursuing her closely with oars, oared ships, as she was hastening from Italy.' The description is not historically accurate; for Octavianus, after the battle of Actium, went first to Asia, then for a short time to Italy, and then sailed for Egypt, where Cleopatra killed herself in the year after the battle.—20. Haemonia, the poetical name for Thessaly, so called from Haemon, the father of Thessalus. *Daret catenis* = *caperet*, 'take prisoner.'—21. *Fatale monstrum*. Cleopatra is so called, because it sometimes seemed as if she were destined by fate to overthrow the Roman state.—22. *Muliebriter*, 'as women commonly do, with womanly timidity.' Cleopatra attempted to stab herself, but was prevented by the guards.—23. *Latentes oras* = *ignotas oras*, and *reparavit* = *paravit pro iis, quas amiserat*. It is related that Cleopatra had for a time purposed to sail away in a fleet, which she caused to be brought into the Red Sea, and to seek a new abode in unknown regions.—25. *Ausa—sereno*, 'even daring, or being bold enough to look upon her palace, in all its desolation,

Tractare serpentes, ut atrum
Corpore combiberet venenum,
Deliberata morte ferocior:
Saevis Liburnis scilicet invidens,
Privata deduci superbo,
Non humilis mulier, triumpho.

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with a calm countenance, without a tear.'—27. *Serpentes.* She is said, as is well known, to have killed herself by the bite of an asp, which she had secretly applied to her breast.—29. *Deliberata morte ferocior,* 'prouder, bolder, because she had resolved upon death.' *Deliberata* for the more common *decreta.*—30. *Saevis Liburnis;* that is, *inimicis.* The Romans had, particularly in comparison with the Egyptians, small and light ships, which are here, as in Epode i. 1, called Liburnian.—31. *Privata,* 'as a private person, deprived of her royalty.' The nominative with the infinitive, *privata deduci,* is a construction after the Greek, and is dependent on *invidens;* the sense being, 'she was envious of the Roman fleet, and would not,' &c.

CARMEN XXXVIII.

AD PUERUM.

This poem is addressed to the poet's slave, and charges him not to make costly preparations for a banquet which Horace is about to celebrate in the open air.

Persicos odi, puer, apparatus;
Displicent nexae philyra coronae;
Mitte sectari, rosa quo locorum
Sera moretur.
Simplici myrto nihil allabores
Sedulus, curo: neque te ministrum
Dedecet myrtus neque me sub arta
Vite bibentem.

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1. *Persicos,* such as the Persians, who were notorious among the Greeks and Romans for their luxuriousness and debauchery, used to make.—2. *Philyra,* the thin skin between the bark and the wood of the lime-tree, which was used for tying garlands.—3. *Mitte sectari = noli sectari, noli quaerere. Quo locorum = quo loco. Rosa sera,* 'a late rose;' one which blooms after the regular time is past. The servant is not to seek costly garlands, made of rare flowers.—5. Construe: *curo* (that is, *volo*) *nihil allabores = ne quid adjungas magno labore.*—7. The vine, or rather the tree up which the vine is trained (a custom still retained in Italy), is called *arta,* because it is thick, and consequently throws a cooling shade.

LIBER SECUNDUS.

CARMEN I.

AD C. ASINIUM POLLIONEM.

C. Asinius Pollio, in whose praise this ode was written, was, both from his high birth, and from his distinction in the political as well as literary world, one of the leading men of his time. When but a youth he came prominently forward as an orator; for we find him in 75 B.C., in his twenty-third year, accusing C. Cato. After this he served under Caesar; and during the civil wars after Caesar's death, he held an independent command. In the year 43 B.C. he decided the fall of the republican party by siding with Mark Antony, when defeated and a fugitive, and bringing about the triumvirate of Octavianus, Antony, and Lepidus. In the year 40 B.C. he was consul, and received in the following year the province of Illyricum. Whilst in this command, he conquered the barbarous tribes of the Parthini and Dalmatians, and took the town of Salonae. For these victories he, on the 25th October 39 B.C., celebrated a triumph, which was called the Dalmatian. In the quarrels between Octavianus and Antony he attempted, so long as it was possible, to act as mediator, inclining, however, more to the party of the latter; and he could not be prevailed upon, even before the campaign of Actium, when the ruin of Antony seemed certain, and all his former friends were leaving him, to take the field against him. He was too proud, and too much imbued with the old republican spirit, to serve under Octavianus. During the time when these disputes and quarrels were going on, and when he could not be politically active, he turned his attention to literature, and wrote tragedies and historical works; among the latter, especially, a history of the last civil wars, from the year 60 B.C. (the consulship of L. Afranius and Q. Caecilius Metellus), when what is called the first triumvirate was formed by Pompey, Caesar, and Crassus. It is to be lamented, that of all Pollio's writings nothing except the very smallest fragments has come down to us.

The praise which Horace bestows upon Pollio in this ode refers merely to his distinction as a historian: of his political skill and

activity he could not venture to speak, as they had not been exerted on behalf of Augustus. However, he incidentally (line 13, and following) mentions his triumph, and his abilities as a senator and an advocate. The ode was written probably not long after the battle of Actium.

Motum ex Metello consule civicum
Bellique causas et vitia et modos
Ludumque fortunae gravesque
Principum amicitias et arma,
  Nondum expiatis uncta cruoribus,
Periculosae plenum opus aleae,
Tractas, et incedis per ignes,
Suppositos cineri doloso.
  Paulum severae Musa tragoediae
Desit theatris: mox ubi publicas
Res ordinaris, grande munus
Cecropio repetes cothurno,
  Insigne maestis praesidium reis
Et consulenti, Pollio, curiae,
Cui laurus aeternos honores
Dalmatico peperit triumpho.
  Jam nunc minaci murmure cornuum
Perstringis aures, jam litui strepunt,

1. *Motum — civicum;* that is, *bellum civile.* Metellus was consul in the year 60 B. C. — 2. *Vitia,* 'the political and military blunders.' The poet is thinking, for instance, of the unfortunate campaign of Crassus against the Parthians, or of the overthrow of Pompey and his party. — 4. *Amicitias et arma.* Caesar and Pompey were at first friends, and allied by marriage; Pompey being the husband of Caesar's daughter: afterwards they fought against each other. Thus the 'friendship' turned to 'arms.' In the same way, Antony was connected with Octavianus, being married to his sister Octavia. — 5. *Uncta,* 'dripping, or wet with' = *maculata, tincta.* — 6. *Opus plenum periculosae aleae,* 'a work full of hazardous throws;' that is, a work containing the history of many a bold and venturous undertaking. — 8. *Suppositos cineri doloso.* The sense is this: you relate the history of the civil wars, which, though externally finished, are still slumbering under the ashes. The last sparks, however, of the animosities and ill-feeling generated by the civil wars, were extinguished by the mildness of the reign of Augustus. — 9. The meaning is: do not hurry away to the tragedies which you purpose to write; 'let the theatres want thy tragedies for a little.' — 10. *Publicas res,* 'the history of the Roman state.' — 11. *Grande munus,* &c. 'then thou wilt turn again to thy great present (the present to Roman literature of tragedies) with the Cecropian buskin.' 'Cecropian' is equivalent to 'Athenian;' from Cecrops, the founder of Athens. Tragedy was invented by the Athenians, and by them alone of the Greeks brought to perfection. — 17. The sense is this: the vivid descriptions of battles in

Jam fulgor armorum fugaces
Terret equos equitumque vultus.
Audire magnos jam videor duces,
Non indecoro pulvere sordidos,
Et cuncta terrarum subacta
Praeter atrocem animum Catonis.
Juno et deorum quisquis amicior
Afris inulta cesserat impotens
Tellure, victorum nepotes
Rettulit inferias Jugurthae.
Quis non Latino sanguine pinguior
Campus sepulchris impia proelia
Testatur auditumque Medis
Hesperiae sonitum ruinae?
Qui gurges aut quae flumina lugubris
Ignara belli? Quod mare Dauniae
Non decoloravere caedes?
Quae caret ora cruore nostro?

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your work bring the whole scene before my mind. *Cornua* and *litui*, horns and clarions, were the two kinds of musical instruments used in the Roman army; the former being crooked, the latter straight.—20. *Equos equitumque vultus* seems to refer to the battle of Pharsalus, where Pompey's cavalry fled first; because, it is said, they could not endure the sight of the spears of Caesar's cohorts, which, by his orders, were directed at their faces.—21. *Audire.* The Roman leaders, before battles, were in the habit of delivering speeches to their armies; and the historians were fond of giving the substance of these, adorned with all the charms of polished rhetoric.—23. *Cuncta terrarum subacta = cunctas terras subactas.* Caesar, before he went to Africa—the time to which the poet alludes—had subdued Greece, Asia, and Egypt. *Cato* is the well-known Uticensis, who, after the battle of Thapsus, which determined the fate of Africa, killed himself at Utica, to escape the necessity of yielding to the conqueror.—25. The poet comes now to a theme which he often touches upon; namely, the sad misfortunes of the civil wars. Many citizens belonging to the Pompeian party had fallen in Africa, particularly after the battle of Thapsus. Horace so represents the matter, as if Juno, the ancient tutelary goddess of Carthage, and the other guardian divinities of Africa, had presented the blood of these citizens (the descendants of the victors, *victorum nepotes*) as an expiatory sacrifice for the destruction of Carthage, and the conquest of Jugurtha.—26. *Impotens cesserat inulta tellure*, 'had, in anger and grief, left the land whose sufferings they could not avenge.' It was an ancient belief, that the gods left a city, the destruction of which they could not avert.—30. *Sepulchris.* In the lands which the Romans had fertilised with their blood, there were everywhere tombs of the slain, witnesses to the *impia bella;* that is, the civil wars.—32. *Hesperiae—ruinae*, 'the fall of the western (that is, Roman) republic.' The crash was heard even by the distant Parthians or Medes. *Hesperius* is 'western' generally.—34.

Sed ne relictis, Musa procax, jocis
Ceae retractes munera naeniae:
Mecum Dionaeo sub antro
Quaere modos leviore plectro.

Dauniae, properly = *Apulae* (*Carm.* i. 22, 14); here = *Romanae*.—37. The poet, when about to go on at some length with this lament over the civil wars, recollects that his general purpose is to write only jocular poems (*joci*) of a lighter class (*leviore plectro*), not elegies (*naeniae*) such as, erewhile, the renowned poet, Simonides of Cos, composed: hence, now, Horace restrains the gush of his sorrow.—39. *Dionaeo sub antro.* Dione, properly the mother of Venus, is sometimes, as here, Venus herself.

CARMEN II.

AD C. SALLUSTIUM CRISPUM.

SALLUSTIUS CRISPUS, grandson of the sister of the historian, was a friend and imitator of Maecenas. He might, like him, being rich and a favourite of Augustus, have attained to the highest offices in the state; but preferred a quiet life as a simple Roman eques, and the tranquil enjoyment of his wealth. Horace praises him in this poem for the wise use which he makes of his fortune. The ode was written about the year 25 B.C.

NULLUS argento color est avaris
Abdito terris, inimice lamnae
Crispe Sallusti, nisi temperato
Splendeat usu.
Vivet extento Proculeius aevo
Notus in fratres animi paterni;

1. *Nullus color est.* Silver has no glitter so long as it lies concealed in the bowels of the earth: in the same way money is useless, if kept shut up in a chest, and not expended.—2. *Lamnae*, shortened form of *laminae;* properly, 'a plate of metal,' here used contemptuously of stamped or coined money. Connect the clauses thus: *inimice lamnae, nisi—splendeat*, 'who hatest money, unless it shines,' &c.—5. Proculeius was, in rank, merely a Roman eques, but a man of such distinction and consequence that Augustus thought of giving him his daughter Julia to wife. He was praised as a pattern of brotherly love; for when his brothers Scipio and Murena lost their property in the civil wars, he shared with them his own fortune. *Extento—aevo:* his life will be lengthened, for his fame will be immortal.—6. *Animi paterni*, 'for his fatherly feel-

Illum aget penna metuente solvi
Fama superstes.
Latius regnes avidum domando
Spiritum, quam si Libyam remotis
Gadibus jungas et uterque Poenus
Serviat uni.
Crescit indulgens sibi dirus hydrops,
Nec sitim pellit, nisi causa morbi
Fugerit venis et aquosus albo
Corpore languor.
Redditum Cyri solio Phraaten
Dissidens plebi numero beatorum
Eximit virtus populumque falsis
Dedocet uti
Vocibus; regnum et diadema tutum
Deferens uni propriamque laurum,

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ing.' *Gram.* § 277, 2, note 1. Compare Zumpt, § 437.—7. *Penna metuente solvi;* that is, *penna quae non solveter* or *dissolvetur.* The goddess Fame is, as is well known, represented with wings. In the word *solvi,* Horace seems to allude to the story of Icarus, who fled from Crete along with his father Daedalus, by means of wings which the latter had constructed of wax. Icarus perished in the sea called after him Icarian—his wings having been melted by the heat of the sun.—10. *Remotis Gadibus,* 'to Gades (used for Spain) far distant from us.' *Uterque Poenus* also refers to this; for there was a Carthage in Spain as well as in Africa. The sense, consequently, is this: one who can rule his desires has a wider dominion than if he were lord of Spain and Africa.—13. Comparison of avarice with the disease of dropsy. As this disease grows, if it indulges itself (*sibi indulgens*)—that is, strives to quench with water the morbid thirst (this should, properly, be said of the sufferer, not of the disease)—so also avarice, the more it has, the more it would have. Nothing but the conviction that virtue alone is able to make a man happy can eradicate this vice.—17. *Phraaten.* Phraates IV. king of the Parthians, whom his subjects had expelled for his cruelty, had recently (26 B. C.) been reinstated in his power by the help of the Scythians. He was thus *Cyri solio redditus,* 'restored to the throne of Cyrus;' for the Parthian monarchs considered themselves to be the successors of the old kings of Persia.—18. *Dissidens plebi virtus,* 'virtue, dissenting from the common people;' that is, the wise and virtuous man, being of a different opinion from the mass of the people, who regard Phraates as happy because he has been restored to his kingdom, *numero beatorum eximit,* 'excepts him from the number of the happy,' does not consider him as really happy. Observe, in the scanning of this line, that the *um* of *beatorum* is cut off before the first word of the next line, which begins with a vowel.—22. *Deferens uni,* 'yielding, ascribing to him alone.' The doctrine of the Stoics, of whom Horace is here chiefly thinking, was that the wise man only was happy; and was a king, having a crown secure and indestructible, and the laurel peculiar to him-

Quisquis ingentes oculo irretorto
Spectat acervos.

self, belonging to him alone (*propriam laurum.*)—23. *Oculo irretorto.* A person is said to throw back his looks or glances (*oculos retorquere*), who, on going away from anything which he is anxious but unable to possess, casts his eyes wistfully towards it. Hence *oculo irretorto* is here said of him who can pass by great heaps of gold without even looking at them.

CARMEN III.

AD Q. DELLIUM.

Q. Dellius, to whom this poem is addressed, was one of that numerous class of Romans, who, not possessing any spirit of political independence, and being heedless of, if indeed they had, any inward conviction, were content, during the civil wars, to follow the majority, and the tide of success. He had been connected in succession with all the great parties, and was now in favour with Augustus. This ode, however, has no reference to his character or political relations, but is simply an exhortation to enjoy life temperately, never going to excesses either of joy or sorrow.

Aequam memento rebus in arduis
Servare mentem, non secus in bonis
Ab insolenti temperatam
Laetitia, moriture Delli,
Seu maestus omni tempore vixeris,
Seu te in remoto gramine per dies
Festos reclinatum bearis
Interiore nota Falerni.

1. *Aequam mentem* should refer properly to equanimity in prosperity (*in bonis, scil. rebus*) as well as in adversity (*in arduis rebus*); but the regular use of the expression in Latin is in regard only to calmness under affliction and calamity: so here. Equanimity in prosperity is expressed by *mens temperata ab insolenti laetitia*, 'a mind kept free from immoderate joy.'—4. *Moriture* is to be connected with the following *seu—seu;* 'who art doomed to die, whether . . . . or . . . .'—6. *Remoto;* namely, from the world, and the harassing pursuits of men.—7. *Bearis = beatum reddideris*, 'hast blessed.'—8. *Interiore nota.* To the *amphorae*, in which the wine was kept, short notices (*notae*) were affixed, stating the year by the names of the consuls. Hence *nota* here is equiva-

Qua pinus ingens albaque populus
Umbram hospitalem consociare amant
Ramis, et obliquo laborat
Lympha fugax trepidare rivo,
Huc vina et unguenta et nimium breves
Flores amoenae ferre jube rosae,
Dum res et aetas et sororum
Fila trium patiuntur atra.
Cedes coëmptis saltibus et domo
Villaque, flavus quam Tiberis lavit;
Cedes et exstructis in altum
Divitiis potietur heres.
Divesne prisco natus ab Inacho
Nil interest an pauper et infima
De gente sub divo moreris,
Victima nil miserantis Orci.
Omnes eodem cogimur, omnium
Versatur urna serius ocius
Sors exitura et nos in aeternum
Exilium impositura cymbae.

---

lent to 'sort,' and *interior* is, 'taken from the inner part of the cellar;' that is, stored up longer ago, hence 'better.' — 11. On the bank of a winding stream (*rivus obliquus*), where pines and poplars grow. *Laborat lympha trepidare;* that is, *cum labore trepidat lympha;* the water flows, as it were, with labour and difficulty over the pebbles of the brook, and its rippling is a *trepidatio.* — 13. *Nimium breves flores,* 'the flowers, too soon to fade.' For *ferre* we should expect *ferri,* but supply *puerum.* — 15. *Res,* 'your circumstances, fortune.' *Sororum trium,* the three *Parcae,* of Fates. — 17. *Saltibus = pascuis,* 'pastures,' on which extensive flocks were kept. — 18. As to *flavus,* compare i. 2, 13. — 22. *Nil interest divesne* (that is, *utrum dives*) — *an pauper* — *sub divo moreris. Prisco natus ab Inacho,* 'sprung from ancient Inachus,' a fabulous king of Argos; hence 'of ancient and noble descent.' *Sub divo morari = in terra vivere.* — 25. *Eodem cogimur;* that is, *in eundem locum* (*eodem* being thus an adverb) *compellimur.* — 26. Connect the words thus: *versatur sors* ('the lot is shaken') *exitura* (*ex*) *urna serius ocius.* In the most ancient kind of trial by lot (mentioned even by Homer), the lots were cast into an urn, which was then shaken, and that which fell out was the one taken. — 28. *Cymbae,* Charon's boat, which will take us over the Styx to eternal exile — residence in the land of shades.

CARMEN VI.

AD SEPTIMIUM.

This ode is addressed to a certain Septimius, a person otherwise unknown, but who appears to have been an intimate friend of Horace. The poet laments that he is about, probably in the company of some noble Roman, to set out for Spain, where in the years 27 and 26 B. C., a fierce war was carried on with the tribe of the Cantabri. He declares that he is wearied of an unsettled life and of campaigning; and he wishes, as the abode of his old age, either his house in Tibur or one in Tarentum.

Septimi, Gades aditure mecum et
Cantabrum indoctum juga ferre nostra et
Barbaras Syrtes, ubi Maura semper
Aestuat unda;
Tibur, Argeo positum colono,
Sit meae sedes utinam senectae,
Sit modus lasso maris et viarum
Militiaeque.
Unde si Parcae prohibent iniquae,
Dulce pellitis ovibus Galaesi
Flumen et regnata petam Laconi
Rura Phalanto.
Ille terrarum mihi praeter omnes
Angulus ridet, ubi non Hymetto

2. *Indoctum*, 'who has not learned, and will not learn;' *juga ferre nostra*, 'to bear our yoke,' the Roman supremacy. — 3. *Syrtes.* The fancy of the poet connects Africa with Spain, and he names the part of Africa least cultivated, and most inaccessible to ships. — 5. *Argeo positum colono*, 'founded by Argive colonists.' See i. 18, 2. — 7. *Lasso maris*, 'weary of the sea.' In prose we should have had the ablative instead of the genitive. *Gram.* § 277, 2, note 1. Comp. Zumpt, § 437. *Modus* = *finis*.—9. *Unde si Parcae prohibent*, 'if the Fates keep me from this;' namely, from living in Tibur; hence *unde* = *a Tibure.* — 10. *Dulce — flumen.* Galaesus (modern Galaso) was the name of a river in the neighbourhood of Tarentum. The district was admirably suited for the breeding of sheep, and Tarentine wool and Tarentine dyes were famous among the Romans. *Ovibus pellitis* is the dative. The sheep are called *pellitae*, because they used to be covered with hides to protect the wool from impurity and injury.—12. *Rura regnata Phalanto Laconi*, poetical for *rura gubernata olim a Phalanto.* Phalantus, a Lacedaemonian, is said to have founded Tarentum.—14. *Angulus*, in reference to the fact that Tarentum was situated in the furthest corner

Mella decedunt viridique certat
Bacca Venafro;
  Ver ubi longum tepidasque praebet
Jupiter brumas, et amicus Aulon
Fertili Baccho minimum Falernis
Invidet uvis.
  Ille te mecum locus et beatae
Postulant arces: ibi tu calentem
Debita sparges lacrima favillam
Vatis amici.

of Italy. *Hymetto decedunt*, 'yields not to the honey of Hymettus,' a hill in Attica, famed for the sweetness of the honey produced upon it. The name of the hill is used for its products, in the same way as *Venafro* in line 16.—16. *Bacca:* namely, the olive. *Venafrum*, a town in Campania, produced the best olives.—18. *Aulon*, a mountain of Calabria, in the neighbourhood of Tarentum, where good wine was grown, on which account it is here called *amicus fertili Baccho*, and is said to be little inferior (*minimum invidet*) to the world-famed Falernian.—21. *Te mecum—postulant*, 'that place wishes thee, and me.' This is a poetical inversion, the sense of course being, 'Thou and I wish for that place, desire to live there.' *Arces* is said generally of the city of Tarentum, which lay high.—22. *Ibi—amici*. The sense is this: there we should wish to die, I before thee, so that, standing beside the funeral pile, thou shouldst moisten with thy tears the still hot ashes of thy poet-friend.

CARMEN VII.

AD POMPEIUM VARUM.

An ode of congratulation to an old fellow-soldier, one who had been with Horace in the republican army of M. Brutus; had then served under Antony; and at last, after the battle of Actium, had reached the haven of tranquil repose. Horace invites him to a banquet at his house.

O saepe mecum tempus in ultimum
Deducte, Bruto militiae duce,
Quis te redonavit Quiritem
Dis patriis Italoque coelo,
  Pompei, meorum prime sodalium?

1. *Tempus in ultimum deducte*, 'brought into the greatest peril,' for *tempus ultimum* is a time at which a person believes death to be imminent.—4. *Dis patriis*, 'the gods of thy home, thy household gods.'—5. *Pompei* is to be read as a word of two syllables. Com-

Cum quo morantem saepe diem mero
Fregi coronatus nitentes
Malobathro Syrio capillos.
  Tecum Philippos et celerem fugam
Sensi, relicta non bene parmula,
Cum fracta virtus et minaces
Turpe solum tetigere mento.
  Sed me per hostes Mercurius celer
Denso paventem sustulit aëre;
Te rursus in bellum resorbens
Unda fretis tulit aestuosis.
  Ergo obligatam redde Jovi dapem,
Longaque fessum militia latus
Depone sub lauru mea, nec
Parce cadis tibi destinatis.
  Oblivioso levia Massico
Ciboria exple, funde capacibus
Unguenta de conchis. Quis udo
Deproperare apio coronas

---

pare i. 35, 17, *anteit.*—6. *Morantem—fregi*, 'I have often broken the lingering day with wine;' that is, have often, when the day seemed long, and hung heavy on our hands, broken off a piece of it, as it were, by banqueting.—8. Connect *capillos nitentes Syrio malobathro*, 'hair shining with Syrian malobathrum.' This was an Indian plant, from whose leaves an oil was pressed; here the oil itself.—10. *Relicta non bene parmula.* This is a famous expression of Horace, in regard to the close of his military career. The phrase is to be considered as a poetical mode of indicating and describing the loss of the battle. Horace, neither less brave nor less cowardly than his fellow-soldiers, fled along with them, when the death of Cassius and Brutus made it evident that victory was impossible.—11. *Minaces*, 'those who formerly had threatened with their weapons.' What follows is again merely a poetical description of a defeat in general.—14. *Denso—aëre*, 'concealed by a thick cloud,' in the same manner as heroes in Homer are often withdrawn from the midst of battles, enveloped by their guardian divinities in mists so dense, that the foes find themselves at fault. Horace, as a poet, was under the special protection of Mercury. Compare ii. 17, 29.—16. The figure is taken from the waves of the sea, which, when receding from the beach, often carry away what they have just before thrown up. *Fretis aestuosis*, 'in the boiling flood, amid the roaring waters.'—17. *Obligatam*, 'which thou owest' = *debitam.* In regard to the custom of spreading out feasts before the gods, in token of gratitude, see i. 37, 2.—19. *Sub lauru mea.* There is here a slight touch of irony in regard to Horace himself: come to me and rest in my house, the house which I have gained by my laurels, be they military or poetic.—22. *Ciboria*, a kind of large cups, in form resembling the pods of the Egyptian bean. *Oblivioso Massico*, 'with Massic wine (wine from Mount Massicus: compare i. 1, 19), which brings forgetfulness.'—23. *Conchis*, 'shells,'

Curatve myrto? Quem Venus arbitrum
Dicet bibendi? Non ego sanius
Bacchabor Edonis: recepto
Dulce mihi furere est amico.

---

vessels in which ointments were kept. *Quis udo—coronas*, 'who is taking care to hurry on, prepare hastily, garlands of the pliant parsley?' This is a periphrasis for a simple command, 'prepare quickly.' *Deproperare* = the prose *properare*. *Apium* is called *udum*, because it is moist and pliant.—25. *Arbitrum*, elsewhere *magistrum bibendi*. See i. 4, 18.—27. *Edonis*, a Thracian tribe, devoted to the service and orgies of Bacchus. *Recepto—amico*, 'since I have received back my friend.'

CARMEN IX.

AD C. VALGIUM.

THIS poem, the composition of which seems to fall in the year 20 B.C., is addressed to C. Valgius Rufus, a friend of Horace, and a man distinguished as a statesman (for he was *consul suffectus* in 12 B.C.), and also as a writer both of prose and poetry. Valgius grieved immoderately at the death of a young friend called Mystes, and devoted his poetical talents to the sole purpose of bewailing his loss. Horace urges him to turn his attention to more serious and worthy subjects, particularly the praises of Augustus, and the recent exploits of the Roman people.

NON semper imbres nubibus hispidos
Manant in agros, aut mare Caspium
Vexant inaequales procellae
Usque, neque Armeniis in oris,
Amice Valgi, stat glacies iners
Menses per omnes aut Aquilonibus
Querceta Gargani laborant
Et foliis viduantur orni:
Tu semper urges flebilibus modis

---

1. *Hispidos in agros*, 'upon the rough fields;' that is, fields either bristling with ears of corn, or covered with weeds and briers from the copious rains.—3. *Inaequales*, 'which destroy the level of the sea,' by raising great billows.—4. *Usque* = *semper*.—5. *Iners*, in opposition to the constant motion which open water has.—7. *Garganus*, a mountain of Apulia, near the town of Sipontum.—9. By *modi* here we must understand songs of lamentation, elegies, in which Valgius bewailed the loss of his young friend. *Urgere* is said of anything which a person does uninterruptedly, without inter-

Mysten ademptum, nec tibi Vespero
Surgente decedunt amores
Nec rapidum fugiente solem.
  At non ter aevo functus amabilem
Ploravit omnes Antilochum senex
Annos, neque impubem parentes
Troilon aut Phrygiae sorores
  Flevere semper. Desine mollium
Tandem querelarum, et potius nova
Cantemus Augusti tropaea
Caesaris et rigidum Niphaten,
  Medumque flumen gentibus additum
Victis minores volvere vertices,
Intraque praescriptum Gelonos
Exiguis equitare campis.

---

mission: hence in this passage it is equivalent to *perpetuo luges.* — 12. *Fugiente, scil. Vespero*, or rather, with its morning name, *Lucifero*, 'when the morning star flees before the hastening sun;' that is, when day breaks. — 13. *Ter aevo functus — senex*, Nestor of Pylos, who, according to Homer, lived to such an age that he saw four generations or ages of men. His son Antilochus was killed by Memnon before the walls of Troy. — 16. Troilus was a son of Priam, who, though young and weak, engaged in unequal strife with Achilles, and was slain by him. — 17. *Desine querelarum*, a Greek construction, for which, in prose Latin, the accusative *querelas* would have to be used. — 20. *Niphaten*, a mountain of Armenia, here employed to designate the whole of that country. Similarly in the next line the river Medus, which falls into the Araxes, near the city of Persepolis, is used for the Parthians, who dwell on its banks. Hence it is said *minores vertices volvere*, a mixed figure; for *volvere* is quite properly used of the rolling of a river, but *vertex* can be said only of the person who is made not to carry 'his head' so high. With *minores vertices* the English phrase 'diminished heads' may be compared. — 23. *Gelonos*, a tribe of the Scythians who dwelt in Europe. The poet says of them, that the predatory inroads which they had been in the habit of making into the Roman dominions were now prevented; 'that they ride only in their own narrow territories, within the bounds marked out to them' (*intra praescriptum.*) All this praise of the victories of Augustus refers to the facts, that in the year 20 B. C., Phraates, king of the Parthians, acknowledged the supremacy of Rome, and restored the booty and captives taken in previous campaigns; and that Tiberius, the stepson of Augustus, with the help of a Roman army, established Tigranes as king of Armenia.

CARMEN X.

AD L. LICINIUM.

AN exhortation to L. Licinius Varro Murena to guard against extremes. Prosperity and adversity have their turn in the life of almost every man. Licinius needed this advice, and would have been more happy and fortunate had he followed it. He displayed towards all a candour and openness of speech which gained him many enemies; and in the year 22 B. C., when a conspiracy against the life of Augustus was discovered, in which he was involved, he was put to death.

RECTIUS vives, Licini, neque altum
Semper urgendo neque, dum procellas
Cautus horrescis, nimium premendo
Litus iniquum.
Auream quisquis mediocritatem
Diligit, tutus caret obsoleti
Sordibus tecti, caret invidenda
Sobrius aula.
Saepius ventis agitatur ingens
Pinus, et celsae graviore casu
Decidunt turres feriuntque summos
Fulgura montes.
Sperat infestis, metuit secundis
Alteram sortem bene praeparatum
Pectus. Informes hiemes reducit
Jupiter, idem

---

1. The navigation of the ancients was principally confined to coasting: it was rarely and unwillingly that they ventured into the open sea, since, having no compass or any other of our modern instruments, they could not know their position or direct their course. Hence the poet's advice, not to be always out at sea. — 2. *Urgere*, as in line 3 *premere*, denotes remaining firmly by a thing. *Litus premere* may well be translated by the English nautical phrase 'to hug the shore.'— 5. *Mediocritatem*, 'the middle path, mean,' according to a frequent use of the word, though, upon the whole, *mediocris* has oftener a bad than a good signification. — 6. *Obsoleti — tecti*. *Obsoletum* is anything which has become dirty and ruinous from age. Hence in this passage *tutus* is put in opposition to it, 'safe under a roof not yet decayed.'— 11. *Turres*, 'lofty buildings, palaces.'— 13. *Infestis*, ablative plural of the neuter *infestum*, 'a calamity;' as *secundis*, from *secundum*, 'a prosperous state or event.' Hence *altera sors* = *adversa sors*, *adversa fortuna*. 'a change of fortune.'—14. *Bene praeparatum*, well prepared for life, for the bearing of human vicissitudes.—15. *Informes*, 'which disfigure the face

Summovet. Non, si male nunc, et olim
Sic erit. Quondam citharae tacentem
Suscitat musam neque semper arcum
Tendit Apollo.
Rebus angustis animosus atque
Fortis appare; sapienter idem
Contrahes vento nimium secundo
Turgida vela.

---

of earth and sky.'—17. *Si male nunc*, supply *est*. *Male est*, 'things are bad, I am in misfortune.' *Olim*, in a rare and poetical use, referring to the future, not to the past. This use, however, is quite consistent with the etymology of the word, which is connected with *ollus* = *ille*, and consequently meant originally 'at that time,' either past or future.—18. *Quondam* = *interdum*, 'sometimes.' The instance of Apollo is very happily chosen, since he was not only the god of poetry, but also a warrior, and the inventor of the deadly bow.—21. *Rebus angustis*; that is, *in angustiis*, 'in straits, difficulties;' like *infestis* above.—23. *Contrahes—turgida vela*, 'thou shouldst take in the swelling sails.' *Vela contrahere* is often said even in prose of one who keeps himself temperate and every way within bounds, and is here particularly appropriate, since the poem ends with the same figure with which it began.

CARMEN XIII.

IN ARBOREM, CUJUS CASU IN AGRO SABINO PAENE OPPRESSUS EST.

A HALF-JESTING, half-serious ode, imprecating curses upon a tree on his Sabine farm, by the sudden fall of which he had been nearly killed. Written in the year 30 B.C.

ILLE et nefasto te posuit die,
Quicunque primum, et sacrilega manu
Produxit, arbos, in nepotum
Perniciem opprobriumque pagi;
Illum et parentis crediderim sui
Fregisse cervicem et penetralia

---

1. *Nefasto die*, 'an unlucky day,' called also *ater dies*. The Romans had many of these in their calendar. It was unlucky to commence any business, either public or private, on such days, for it could never turn out well.—2. *Quicunque primum*; namely, *te posuit*.—4. *Opprobrium pagi*, 'for the disgrace of the village,' in which thou standest.—6. *Fregisse cervicem parentis*, 'broke his father's neck;' specific, humorously for the general, 'killed his

Sparsisse nocturno cruore
Hospitis; ille venena Colcha
  Et quidquid usquam concipitur nefas
Tractavit, agro qui statuit meo
Te, triste lignum, te caducum
In domini caput immerentis.
  Quid quisque vitet, nunquam homini satis
Cautum est in horas: navita Bosporum
Poenus perhorrescit, neque ultra
Caeca timet aliunde fata;
  Miles sagittas et celerem fugam
Parthi, catenas Parthus et Italum
Robur; sed improvisa leti
Vis rapuit rapietque gentes.
  Quam paene furvae regna Proserpinae
Et judicantem vidimus Aeacum
Sedesque discretas piorum et
Aeoliis fidibus querentem
  Sappho puellis de popularibus,
Et te sonantem plenius aureo,
Alcaee, plectro dura navis,
Dura fugae mala, dura belli.
  Utrumque sacro digna silentio

---

father.' Next in enormity to this crime of parricide comes that of killing his guest in the night, and staining his house with his blood. —8. *Venena Colcha*, sorcery, the black art, called Colchian from its inventrix Medea, daughter of the king of Colchis.—9. *Concipitur = committitur*, 'is or can be committed.'—11. *Caducum = casurum*, 'which didst intend to fall on the head of thy master.'—13. *Homini —cautum est in horas = ab homine cavetur in singulas horas*, 'does man take precautions for each single hour.'—15. *Poenus;* that is, Tyrian or Phoenician, for Carthage was a colony from Tyre. The Bosporus (Straits of the Dardanelles) was much dreaded in antiquity as a dangerous part of the sea. *Neque ultra—aliunde*, 'and no further, no longer (namely, if he succeeds in passing through the Bosporus) from any other quarter any other thing.'—16. The last syllable of *timet* is made long by the *ictus*. Fate is called *caecus*, in a passive sense, because it is not foreseen by men.—17. *Sagittas et—fugam*, a hendiadys, 'the arrows which the Parthians shoot when in flight;' for this was what made those warriors formidable. —18. *Italum robur*, 'the strength of the Italian, Roman, armies.'— 21. *Quam paene*, 'how very nearly.' *Furvae*, an old and little used word = *nigrae*.—23. *Discretas*, 'separate;' namely, from those of the wicked.—24. *Querentem—puellis de popularibus*, 'lamenting concerning the maidens of her country,' because they did not show her the affection which she sought from them. Sappho and Alcaeus composed in the Aeolic dialect of Greek: hence *Aeoliis fidibus*.— 26. Connect *sonantem dura mala navis* (that is, 'of a sailor's life'), *dura mala fugae* ('of flight, exile,' for he was banished from Lesbos

Mirantur umbrae dicere; sed magis
Pugnas et exactos tyrannos
Densum humeris bibit aure vulgus.
  Quid mirum, ubi illis carminibus stupens
Demittit atras belua centiceps
Aures et intorti capillis
Eumenidum recreantur angues?
  Quin et Prometheus et Pelopis parens
Dulci laborum decipitur sono,
Nec curat Orion leones
Aut timidos agitare lyncas.

---

by the tyrants), *dura mala belli* (of the war which he waged against the tyrants.) *Sonantem* is equivalent to *canentem.* — 30. *Mirantur dicere digna silentio,* 'confess with admiration that they are singing things worthy of the silence;' namely, which prevails in the lower world.' — 32. *Densum humeris,* 'thick with their shoulders;' the shades press so eagerly to hear the music, that their shoulders form a dense mass. *Bibit aure,* 'drink in with their ears.'—33. *Illis carminibus,* ablative, to be connected with *stupens,* 'with, or at, those songs.' — 34. *Belua centiceps;* namely, Cerberus, the sentinel of Hades. — 36. *Recreantur,* 'take rest,' because the Eumenides, the Furies, are themselves standing still and listening.—37. *Pelopis parens,* Tantalus, who, like Prometheus, suffered fearful punishment in the lower world. Both, charmed and deceived by the songs of Sappho and Alcaeus, forget their torments.—39. *Orion,* the hunter, who is commonly engaged, even in the region of the shades, in the chase, now *non curat agitare leones,* 'cares not to rouse and pursue the lions.'

CARMEN XIV.

AD POSTUMUM.

An advice to an otherwise unknown friend, called Postumus, to drive away care, and enjoy life wisely.

Eheu fugaces, Postume, Postume,
Labuntur anni, nec pietas moram
Rugis et instanti senectae
Afferet indomitaeque morti;
  Non si trecenis, quotquot eunt dies,

---

2. *Pietas,* 'piety, reverence to the gods;' herein so far as it is connected with superstitious observances. — 5. *Trecenis — tauris;* that is, with three times as many cattle as were used for a so-called

Amice, places illacrimabilem
Plutona tauris, qui ter amplum
Geryonen Tityonque tristi
  Compescit unda, scilicet omnibus,
Quicunque terrae munere vescimur,
Enaviganda, sive reges
Sive inopes erimus coloni.
  Frustra cruento Marte carebimus
Fractisque rauci fluctibus Hadriae,
Frustra per auctumnos nocentem
Corporibus metuemus Austrum.
  Visendus ater flumine languido
Cocytus errans et Danai genus
Infame damnatusque longi
Sisyphus Aeolides laboris.
  Linquenda tellus et domus et placens
Uxor, neque harum, quas colis, arborum
Te praeter invisas cupressos
Ulla brevem dominum sequetur.
  Absumet heres Caecuba dignior
Servata centum clavibus, et mero

---

hecatomb. *Quotquot eunt dies*, 'as many days as pass, every day.' —7. *Ter amplum Geryonen*, the son of Chrysaor and Callirhoë. The poets described him as having three bodies.—8. *Tityus*, a son of the goddess Earth, of immense size, who, when killed on account of an assault upon Diana, covered in the lower world nine acres of ground. *Tristi unda*, the Styx, whose waters are dark and sluggish; hence *tristi*.—10. *Terrae munere*, 'the gift (that is, fruits) of the earth,' especially corn.—12. *Coloni* are here rustics, or country people in general.—13. The idea is this: in vain may we avoid war, or the dangers of the deep; in vain may we take most anxious care of our health; we must die.—14. *Hadria* is the Adriatic, as in i. 3, 15. The sea is called *raucus*, 'hoarse,' 'hollow-sounding,' on account of the dull, hollow roaring of the waves.—16. *Austrum*, the south wind, called Scirocco in Italy, which prevails especially in the end of the summer, and is very injurious to health.—18. *Cocytus*, one of the rivers in Tartarus. *Danai genus*, the fifty daughters of Danaus, who, on account of the murder of their husbands, were condemned to the endless toil of pouring water into a vessel full of holes.—20. Sisyphus, son of Aeolus, condemned

'Up a high hill to heave a huge round stone,'

which, as soon as he reached the top, rolled away down again. *Laboris longi damnatus*, poetical for *ad longum laborem damnatus*. —23. *Cupressos*. The cypress, being sacred to Pluto, used to be planted at graves.—24. *Brevem dominum*, 'thee, their lord but for a brief season,' since thou must soon die.—25. *Dignior*. The heir is more worthy of the Caecuban wine than thou art, because he en-

Tinget pavimentum superbo,
Pontificum potiore coenis.

joys and uses it, whereas thou art niggardly of it.—27. *Tinget pavimentum mero superbo*, a sign of extravagance: the heir does not merely drink the wine, but he allows it to run over upon the ground. —28. *Pontificum potiore coenis*, 'better than the banquets of the priests;' that is, than the wine drunk at these. Compare i. 37, 2.

CARMEN XV.

IN SAECULI SUI LUXURIAM.

An ode in which the poet describes the luxury of his time, as exhibited in the erection of magnificent buildings, and laying out of large pleasure parks. These latter, particularly, were injurious to the country; because by them immense tracts of arable land were withdrawn from cultivation; so that Italy, a naturally fertile land, had to be supported by the grain of Sicily, Africa, and Egypt.

Jam pauca aratro jugera regiae
Moles relinquent, undique latius
Extenta visentur Lucrino
Stagna lacu, platanusque caelebs
Evincet ulmos. Tum violaria et
Myrtus et omnis copia narium
Spargent olivetis odorem,
Fertilibus domino priori:

1. *Regiae moles*, 'magnificent buildings;' buildings as large and beautiful as if an Eastern monarch were to inhabit them.—2. The poet points to the luxury of the Romans, as exhibited in their fish-ponds (*piscinae*.) At all parts of the Lucrine Lake, which was situated near Baiae, the most frequented watering-place in Italy (in 1538 this lake was filled up by an earthquake), the water was led off into the private estates in the neighbourhood to supply fish-ponds; and also, perhaps, to form convenient bathing places. Hence *undique extenta stagna visentur*, 'the water will be seen extended on all sides.'—4. Instead of the elms, which, on account of their little shade, do no harm to agriculture, plane-trees are planted, under whose thick branches nothing can grow well. Hence *evincet* = *superabit*, 'will dispossess, or take the place of.' The plane is called *caelebs*, 'unwedded,' because the vine cannot be trained up it, as it is, for instance, on the elm; the technical expression for such a training was *maritare ulmos*, 'to marry the elms.'—6. *Myrtus* is plural, 'myrtle-trees.' *Copia narium;* that is, 'of sweet-smelling flowers,' flowers valuable only for their sweet odour.—7. *Olivetis fertilibus domino priori*, 'upon, in place of the olive-yards,

Tum spissa ramis laurea fervidos
Excludet ictus. Non ita Romuli
Praescriptum et intonsi Catonis
Auspiciis veterumque norma.
Privatus illis census erat brevis,
Commune magnum: nulla decempedis
Metata privatis opacam
Porticus excipiebat Arcton,
Nec fortuitum spernere cespitem
Leges sinebant, oppida publico
Sumptu jubentes et deorum
Templa novo decorare saxo.

---

which brought fruit to the former owner.'—9. *Laurea,* used poetically for *laurus.* — 10. *Ictus* = *radios.* — 11. *Praescriptum, scil. est.* Cato is called *intonsus*, because the Romans of his time did not shave the beard. This custom was not introduced at Rome till 300 B. C., when barbers came from Sicily. It found at first little favour, but in the time of Horace was universally practised. — 13. *Census,* 'fortune.'— 14. *Nulla — Arcton* refers to the fact that the wealthy Romans built particular rooms for the summer season, which faced the north, and consequently were shady, and received the cooling northern breezes. The winter rooms looked to the south. Construe thus: *nulla porticus metata decempedis excipiebat opacam Arcton privatis.* — 17. In the good old times of Rome, the private houses were poor, constructed of the *fortuitus cespes;* the materials which the earth happened to afford at the place where they were to be erected. On the other hand, the public buildings, even at this early period, were built *novo saxo;* not with the stones of Italy, but with new, far-fetched stone; that is, marble.

CARMEN XVI.

AD GROSPHUM.

ODE to Pompeius Grosphus, a Roman eques of Sicily, whom Horace mentions also in his epistles (i. 12, 22.) The poet sings the praises of a peaceful life, accompanied with temperate enjoyment.

OTIUM divos rogat in patenti
Prensus Aegaeo, simul atra nubes
Condidit lunam, neque certa fulgent
Sidera nautis:

---

2. *Prensus* = *deprehensus,* 'caught, taken by surprise;' namely, by a storm. *Simul* = *simul atque.* — 3. *Certa — sidera.* The stars served to the ancient mariners instead of a compass: they are called

Otium bello furiosa Thrace,
Otium Medi pharetra decori,
Grosphe, non gemmis neque purpura ve-
nale neque auro.

Non enim gazae neque consularis
Summovet lictor miseros tumultus
Mentis et curas laqueata circum
Tecta volantes.

Vivitur parvo bene, cui paternum
Splendet in mensa tenui salinum,
Nec leves somnos timor aut cupido
Sordidus aufert.

Quid brevi fortes jaculamur aevo
Multa? Quid terras alio calentes
Sole mutamus? Patriae quis exul
Se quoque fugit?

Scandit aeratas vitiosa naves
Cura nec turmas equitum relinquit,
Ocior cervis et agente nimbos
Ocior Euro.

Laetus in praesens animus, quod ultra est,
Oderit curare et amara lento

---

therefore *certa*, 'safely-guiding.' When they are concealed, then the sailor trembles, and prays to the gods for a clear sky and a calm. —5. *Thrace.* The Thracians were famed for their addiction to warfare. Besides their own wars, they also engaged in those of other nations, as mercenaries. —9. *Consularis lictor.* The poet, alluding to honours generally, adduces the consular dignity as an instance.—10. *Summovere* is the proper expression for the duty of the lictors, who, going before the consul, 'keep off' the crowd.—11. *Laqueata tecta*, 'wainscoted ceilings.' The roofs, when not vaulted, were divided by the beams of the next story, which lay across one another, into small sunken square spaces (*lacunar.*) These, in the houses of the rich, were adorned with gold, or painted. Such ceilings were called *laqueata.*—13. *Parvo*, 'for little, with little, at little expense.' Before *cui*, supply *ab eo.*—15. *Timor*, the fear felt by the man who possesses wealth, and dreads its loss. *Sordidus cupido*, of the avaricious and greedy man. As to the gender of *cupido*, see *Gram.* § 62, 17. —17. *Jaculamur*, a stronger expression for *petimus*, 'we strive after, aim at.' —18. *Quid mutamus terras calentes alio sole?* 'Why do we take lands warmed by another sun in exchange?' namely, for our own country? that is, why do we travel to foreign lands?—19. *Patriae—fugit* (perfect.) The sense is this: we gain nothing by travelling, since we cannot escape from ourselves. *Exul patriae;* properly, one who has been banished from his country, here one who has voluntarily left it. —21. *Aeratas*, 'brass-tipped;' for the prow or beak of ships, especially of ships of war, had to be made strong. —25. *Quod ultra est;* namely, *ultra praesens*, 'the future.'—26. *Oderit curare*, poetical for *nolit curare*,

Temperet risu: nihil est ab omni
Parte beatum.
 Abstulit clarum cita mors Achillem,
Longa Tithonum minuit senectus,
Et mihi forsan, tibi quod negarit,
Porriget hora.
 Te greges centum Siculaeque circum
Mugiunt viccae, tibi tollit hinnitum
Apta quadrigis equa, te bis Afro
Murice tinctae
 Vestiunt lanae; mihi parva rura et
Spiritum Graiae tenuem Camenae
Parca non mendax dedit et malignum
Spernere vulgus.

---

the negative imperative, 'must not care.'—27. *Temperet*, 'temper, make bearable.'—29. An instance of the perversity of fortune. The gallant Achilles was doomed to die young; whereas Tithonus, son of Laomedon, and the favourite of Aurora, a man who had performed no exploit, attained a great age, because Aurora had obtained from Jupiter immortality for him.—33. Connect *circum* with *mugiunt*.—35. *Apta quadrigis equa*, 'the mare yoked to the four-horse chariot:' the proper signification of *aptus* is 'joined, connected.' *Bis Afro murice tinctae lanae*, 'wool twice died with the African murex.' The murex (a shell-fish from which a fine purple dye was procured) was found on the coasts of Africa, Phoenicia, and Peloponnesus. Dyeing twice produced a finer shade of colour.—39. *Parca non mendax*, 'the truth-telling Parca,' the goddess of Fate, who never makes mistakes.—40. *Spernere* is dependent on *dedit*, and stands for the prose *ut spernam*.

CARMEN XVII.

AD MAECENATEM.

MAECENAS, to whom this ode is addressed, suffered, particularly in the last years of his life, from constant illness, fever, and want of sleep. With this there was connected a fear of death, so strong as to approach the ridiculous. It was natural, therefore, that he should distress those about him, among whom was Horace, by his complaints. The present poem is an answer to a complaint of this kind.

CUR me querelis exanimas tuis?
Nec dis amicum est nec mihi, te prius

---

2. *Amicum est*, according to a Greek usage = *placet*, 'is agreeable

Obire, Maecenas, mearum
Grande decus columenque rerum.
Ah, te meae si partem animae rapit
Maturior vis, quid moror altera,
Nec carus aeque nec superstes
Integer? Ille dies utramque
Ducet ruinam. Non ego perfidum
Dixi sacramentum: ibimus, ibimus,
Utcunque praecedes, supremum
Carpere iter comites parati.
Me nec Chimaerae spiritus igneae,
Nec si resurgat centimanus Gyges,
Divellet unquam: sic potenti
Justitiae placitumque Parcis.
Seu Libra seu me Scorpios adspicit
Formidolosus pars violentior
Natalis horae, seu tyrannus
Hesperiae Capricornus undae,
Utrumque nostrum incredibili modo
Consentit astrum. Te Jovis impio
Tutela Saturno refulgens

---

to them, decreed by them.'—3. *Mearum rerum*, nearly equivalent to 'my, of me.'—5. *Partem animae, scil. alteram*, 'the half of my soul.' —6. *Maturior vis;* that is, if thou diest sooner than I.—7. *Nec carus aeque*, 'who am neither so dear, so valuable to myself, as thou art to me.'—9. *Ducet ruinam.* The verb *ducere* is used, because when part of a building falls, it commonly 'draws' along with it the part which would otherwise stand. Horace's prediction was almost literally fulfilled. He survived his noble patron only a few months: both died in the year 8 B.C. *Non—sacramentum*, 'the oath which I took when I entered thy service was not a false one: I will keep it.'—11. *Supremum iter carpere*, 'to go the last journey, to die.' *Iter carpere* is a common expression with the Latin poets, and is taken from the gradual progress along the road, gathering it up, as it were, bit by bit.—13. *Chimaerae.* See i. 27, 24.—14. *Gyges*, a hundred-armed giant, son of Uranus and Gaea.—17. The poet goes to the notions of the astrologers, and makes use of them to express figuratively that he will die at the same time with Maecenas. He says, 'whether the Balance, or the Scorpion, or the Capricorn looks upon me, as the most powerful part of my natal hour.' For although there are always more constellations than one looking down upon the birth of a child, yet one of them, according to the dogmas of astrologers, has the preponderance, is in the ascendant, and has most influence upon the fate of the man. *Adspicit* was the technical expression in astrology.—19. *Tyrannus Hesperiae undae*, 'the lord of the Hesperian wave, or sea,' because its setting excites storms in the Mediterranean. As to *Hesperius*, see ii. 1, 32.—23. Jupiter, according to the astrologers, was a favourable, Saturn an unfavourable planet to be born under. Hence 'the protection (*tutela*, also a technical term in the so-called science) of Jupiter, who

Eripui volucrisque Fati
  Tardavit alas, cum populus frequens
Laetum theatris ter crepuit sonum:
Me truncus illapsus cerebro
Sustulerat, nisi Faunus ictum
  Dextra levasset, Mercurialium
Custos virorum. Reddere victimas
Aedemque votivam memento;
Nos humilem feriemus agnam.

---

shone forth in opposition to wicked Saturn, has saved thee, when thy sickness seemed unto death.' — 24. *Volucris Fati.* Fate as a deity, is represented with wings, like Fortune in i. 34, *extr.* — 25. Three times had the people, when Maecenas appeared in the theatre after his recovery, applauded him. See i. 20, 7.—27. This refers to the same mischance, which forms the subject of the 13th ode of this book. — 28. *Sustulerat*, for *sustulisset*, 'would have removed from the earth, killed.' *Gram.* § 336, 1. — 29. *Mercurialium.* See ii. 7, 13. — 30. The rich, when they escaped any great danger, brought great offerings to the gods, and built them altars or temples. Poorer people were content with a little lamb for a sacrifice.

CARMEN XVIII.

A LIGHT and pleasing ode, in which the poet expresses his contentment with his humble lot: he has in truth as much as the rich man, since death will not spare the one any more than the other.

Non ebur neque aureum
Mea renidet in domo lacunar,
Non trabes Hymettiae
Premunt columnas ultima recisas
  Africa, neque Attali

---

1. *Aureum — lacunar*, 'a golden (gilded) roof.' See ii. 16, 11.— 3. *Non trabes Hymettiae premunt — Africa*, 'Hymettian architraves (for these are what are here, from their similarity, called *trabes*) do not press (surmount) pillars hewn in the remotest part of Africa.' 'Hymettian' is here 'of white marble, procured from Mount Hymettus, in Attica.' The African or Numidian marble, of which the pillars themselves consisted, was variegated. — 5. *Attali—occupavi.* Attalus, the last king of Pergamus, who in 133 B.C. bequeathed his kingdom to the Romans, was celebrated for his wealth. Hence 'I have not as an unknown heir taken possession

Ignotus heres regiam occupavi,
Nec Laconicas mihi
Trahunt honestae purpuras clientae.
At fides et ingeni
Benigna vena est, pauperemque dives
Me petit: nihil supra
Deos lacesso nec potentem amicum
Largiora flagito,
Satis beatus unicis Sabinis.
Truditur dies die,
Novaeque pergunt interire lunae.
Tu secanda marmora
Locas sub ipsum funus, et sepulchri
Immemor struis domos
Marisque Baiis obstrepentis urges
Summovere litora,
Parum locuples continente ripa.
Quid, quod usque proximos
Revellis agri terminos et ultra
Limites clientium
Salis avarus? Pellitur paternos

---

of the palace of Attalus,' is equivalent to 'I have not suddenly and unexpectedly fallen heir to a large property.'—7. *Laconicas—purpuras.* A particular and excellent species of the murex was found on the Laconian coast; consequently the purple dyes of that district were famed. Hence wool dyed with Laconian purple was a sign of wealth. The poet here joins to it an indication of rank and distinction by saying, 'the wives of respectable clients spin (*trahunt*) this wool.'—9. *Fides*, 'the lyre.'—10. *Benigna vena*, 'a rich vein.'—12. *Deos lacesso = a diis peto*, 'I ask from the gods.' *Potentem amicum.* Though the poet in these words does not name or directly allude to his patron Maecenas, yet there can be no doubt that he had him principally in his thoughts.—14. *Unicis Sabinis*, 'with my single Sabine farm.' Supply *praediis.*—17. *Secanda marmora locas*, 'thou lettest out the marble to be hewn.' Compare line 4, *recisas columnas.*—18. *Sub ipsum funus. Sub*, of the approach of time: 'notwithstanding that thy death is near.'—20 *Marisque—litora.* Baiae, the favourite Roman watering-place, near Cumae, in Lower Italy. The Lucrine Lake, in its neighbourhood, was quite bordered with the villas of the wealthy Romans. In fact, they built into the lake, thus 'removing' or 'forcing back' the bank (for this is *summovere litora.*) The rich Roman thought himself *parum locuples continente ripa*, 'not rich enough, from the bank which encloses the lake.'—23. *Quid, quod*, 'aye, even.' *Usque proximos*, 'always the next,' are to be connected. The poet alludes here to the so-called *latifundia*, immense private estates of wealthy Romans, which were laid out in villas and parks—a great injury to Italy, since the most fertile districts were thus thrown out of cultivation. See ii. 15.—26. *Salis*, from *salio*, 'thou overleapest.'—

In sinu ferens deos
Et uxor et vir sordidosque natos.
  Nulla certior tamen
Rapacis Orci fine destinata
Aula divitem manet
Herum. Quid ultra tendis? Aequa tellus
  Pauperi recluditur
Regumque pueris, nec satelles Orci
Callidum Promethea
Revexit auro captus. Hic superbum
  Tantalum atque Tantali
Genus coërcet, hic levare functum
Pauperem laboribus
Vocatus atque non vocatus audit.

---

27. *In sinu ferens deos*, as in the olden times, Aeneas, when fleeing from burning Troy, carried with him his father and his household gods, penates. The whole of this very beautiful description reminds us of scenes too often witnessed of late years in the Scottish Highlands.—28. *Sordidos natos*, 'the poor, ill-clad children.'—30. *Fine destinat*, 'than the region, place, appointed by Fate in the lower world.'—32. *Aequa*, poetically for *aeque*, and to this refers the *que* in line 34, for this *que* is used for *ac*, which would have to be employed in prose: 'as to the sons of kings.'—33. *Recluditur*, 'is opened, opens,' when a person descends to Tartarus.—34. *Satelles Orci;* namely, Charon, who ferries the spirits of the departed over the Styx.—36. *Auro captus*, 'bribed with gold.'—37. *Tantali genus*, Pelops, Atreus, Agamemnon, Orestes, and others, hence the most renowned and powerful kings.—38. *Levare* is dependent on *vocatus*, and is used for *ut levet:* 'called upon to deliver.'

CARMEN XIX.

IN BACCHUM.

Hymn to Bacchus, in which the poet describes the power of the god. He so represents the matter, as if he had unexpectedly fallen in with Bacchus (lines 1–8); and then, inspired by him, begins to sing his praises.

Bacchum in remotis carmina rupibus
Vidi docentem, credite posteri,

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1. *In remotis rupibus*. For Bacchus loves lonely woods and rocks; there he teaches his followers the mystic songs (*carmina.*)—

Nymphasque discentes et aures
Capripedum Satyrorum acutas.
Evoe! recenti mens trepidat metu,
Plenoque Bacchi pectore turbidum
Laetatur. Evoe! parce, Liber,
Parce, gravi metuende thyrso.
Fas pervicaces est mihi Thyiadas
Vinique fontem, lactis et uberes
Cantare rivos atque truncis
Lapsa cavis iterare mella,
Fas et beatae conjugis additum
Stellis honorem tectaque Penthei
Disjecta non leni ruina
Thracis et exitium Lycurgi.
Tu flectis amnes, tu mare barbarum,
Tu separatis uvidus in jugis

---

4. *Acutas*, 'pricked up;' that is, the Satyrs (described by the poets as having goats' feet) intently listening. — 5. *Evoe*, the cry of the worshippers of Bacchus. — 6. *Turbidum laetatur*, 'my mind is confounded, or confused, but delightfully.' *Turbidum*, neuter of the adjective used for the adverb. See Zumpt, § 383, *fin*. — 7. *Parce*. The poet trembles, as it were, fearing to give himself up to the influence of the god, and prays for mercy. — 9. *Fas est*. Now, since thou hast inspired me, it is right, proper, that I should sing thy praises. He praises him first as the god of abundance, making wine, and milk, and honey flow in the land. Mythology tells us that when the Bacchantes, in their divinely-inspired madness, beat upon the ground, wine and milk (*lactis rivi*) streamed forth; and when they struck decayed trunks of trees (*trunci*), honey came out. *Thyiadas*, 'the Bacchantes:' they are styled *pervicaces*, 'persevering in their inspiration.' They rage until these miracles take place. — 12. *Iterare*, 'to sing, celebrate, tell of;' to make the honey, as it were, flow again. — 13. *Beatae conjugis;* namely, Ariadne, the daughter of Minos and Pasiphaë. Her ornament, or crown (*honos*), which Bacchus had given her, was placed among the stars: that is, the constellation of the crown (*corona*) was named after her. — 14. *Penthei*. Pentheus, king of Thebes, was opposed to the introduction of the worship of Bacchus, and the god, as a punishment, caused his destruction. — 16. *Lycurgi*. Lycurgus, king of the Edoni, attempted to uproot all the vines in his country, and for this crime was visited by Bacchus with madness. While in this condition he killed his son, and maimed himself. — 17. *Mare barbarum*, the Indian Ocean, which Bacchus is said to have reached in his Asiatic expedition. — 18. The idea is this: when thou art drunk (*uvidus*), thou tiest up the hair of the Bacchantes with snakes, in such a manner, however, that the snakes do no harm. *Separatis*, 'remote, solitary.' *Bistonides;* properly, 'the Thracian women,' for the Bistones were a Thracian tribe. But as Thrace was the chief seat of the worship of Bacchus, the word comes to mean 'Bacchantes.'

Nodo coërces viperino
Bistonidum sine fraude crines.
Tu, cum parentis regna per arduum
Cohors Gigantum scanderet impia,
Rhoetum retorsisti leonis
Unguibus horribilique mala,
Quamquam, choreis aptior et jocis
Ludoque dictus, non sat idoneus
Pugnae ferebaris, sed idem
Pacis eras mediusque belli.
Te vidit insons Cerberus aureo
Cornu decorum, leniter atterens
Caudam et recedentis trilingui
Ore pedes tetigitque crura.

—20. *Sine fraude*, 'without injury.'—21. In the war which, according to mythology, the giants waged with Jupiter, and in which they piled up mountains upon one another, Bacchus whirled Rhoetus, one of them, back (*retorsisti*) from heaven. This he accomplished by assuming the form of a lion, and thus frightening the giant. Hence (line 24) *mala*, 'jaw,' = *ore*.—27. *Ferebaris*, &c. 'thou wast held as not rightly fit for battle.' It was thought that thou wast fit only for dancing, and joking, and playing; not for war.—28. *Pacis eras mediusque belli;* that is, *medius eras idem pacis et belli*, 'thou wast fit for war as well as for peace;' thou stoodst, as it were, in the middle between war and peace, and couldst turn to either.—30. *Cornu*. This is given to Bacchus as a symbol of power and strength. The description of the hell-hound Cerberus follows, as, frightened and fawning, he accompanies Bacchus when returning (*recedentis*) from the lower world.

CARMEN XX.

AD MAECENATEM.

EPILOGUE of the second book of odes, and addressed to Maecenas. In this ode Horace expresses his confidence that his merits as a lyric poet will be acknowledged, and that his name will be immortal.

NON usitata nec tenui ferar
Penna biformis per liquidum aethera

1. The poet thinks that, after his death, he will be changed into a swan, and fly up to heaven. Hence he calls himself *biformis vates*, and says *ferar per aethera penna non usitata* (because he was the first lyrist of the Romans, and therefore had invented a new kind

Vates, neque in terris morabor
Longius, invidiaque major
  Urbes relinquam. Non ego, pauperum
Sanguis parentum, non ego, quem vocas,
Dilecte Maecenas, obibo,
Nec Stygia cohibebor unda.
  Jam, jam residunt cruribus asperae
Pelles, et album mutor in alitem
Superne, nascunturque leves
Per digitos humerosque plumae.
  Jam Daedaleo ocior Icaro
Visam gementis litora Bospori
Syrtesque Gaetulas canorus
Ales Hyperboreosque campos.
  Me Colchus et qui dissimulat metum
Marsae cohortis Dacus et ultimi
Noscent Geloni, me peritus
Discet Hiber Rhodanique potor.
  Absint inani funere naeniae
Luctusque turpes et querimoniae:
Compesce clamorem ac sepulchri
Mitte supervacuos honores.

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of 'pinion' for himself), *nec tenui* (no feeble wings, but such as would carry him surely and safely to heaven.)—4. *Invidia major*, 'greater than envy, than my enviers.'—6. *Sanguis*, 'offspring.' *Ego, quem vocas*, 'I, whom thou callest by his name, or addressest in a familiar way; I, Horatius Flaccus.'—9. He fancies he feels the transformation into a swan already in process. *Residunt pelles cruribus*, 'the skin is sinking to the legs;' and, as he is passing from a larger form to a smaller, this skin becomes wrinkled, rough (*asperae.*)—13. *Daedaleo—Icaro*, 'than Icarus, the son of Daedalus,' who flew with his father from Crete, by means of wings which they had made of wax. Observe the hiatus, *Daedaleō ŏcior.*—14. *Gementis*, just as, in ii. 14, 14, the Adriatic is called *raucus*. As to the *Syrtes*, see i. 22, 5.—18. *Marsae cohortis;* that is, of the Roman cohorts; for the Marsians and other tribes among the Apennines formed the strength of the Roman infantry.—19. As to the Geloni, see ii. 9, 23. *Peritus*. The Spaniards and the Gauls, barbarians though they now are, shall yet, when they have become civilized and been educated, come to learn, study, know me.—21. *Naeniae*, 'dirges,' which used to be sung at funerals, generally by women hired for the purpose.—22. *Turpes*, 'ugly,' because they disfigure the countenance.

LIBER TERTIUS.

CARMEN I.

This poem forms, as it were, an introduction to the third book of the odes. The poet, in the first stanza, compares himself to a priest, who, when bringing an offering to the gods, causes a song of praise to be sung to them by choirs of boys and girls. He then goes on to describe the differences of position among men, and shows that we are all on the same level in one respect—namely, that we must all die. From this he draws the conclusion that it is not worth while to strive after riches.

Odi profanum vulgus et arceo;
Favete linguis: carmina non prius
Audita Musarum sacerdos
Virginibus puerisque canto.

Regum timendorum in proprios greges,
Reges in ipsos imperium est Jovis,
Clari Giganteo triumpho,
Cuncta supercilio moventis.
Est, ut viro vir latius ordinet
Arbusta sulcis, hic generosior
Descendat in campum petitor,
Moribus hic meliorque fama

1. *Profanum vulgus;* that is the great mass of people, who are not initiated into the doctrines of the wise.—2. *Favete linguis*, the usual exhortation of the priest to those who brought offerings: literally, 'be merciful with your tongues;' that is, do not say any ill-omened word, and, to secure you from this, be silent; hence it may be translated simply, 'be silent.'—5. *In proprios greges, scil. imperium est.* The kings are compared to shepherds. —7. *Giganteo triumpho.* Compare ii. 19, 22.—8. *Cuncta—moventis.* Homer makes the same statement in *Il.* i. 528.—9. *Est ut*, 'it is the case that, it happens that,' has here nearly the force of *quamquam, licet*, 'although.' The apodosis begins in line 14, *aequa lege.* *Viro vir*, the same as *alius alio*, 'one plants his bushes (that is, trees, vines) more widely than another;' that is, he has a larger property.—10. *Generosior*, 'nobler, of higher rank.' *Campus* is the Campus Mar-

Contendat, illi turba clientium
Sit major: aequa lege Necessitas
Sortitur insignes et imos,
Omne capax movet urna nomen.
Destrictus ensis cui super impia
Cervice pendet, non Siculae dapes
Dulcem elaborabunt saporem,
Non avium citharaeque cantus
Somnum reducent. Somnus agrestium
Lenis virorum non humiles domos
Fastidit umbrosamque ripam,
Non Zephyris agitata Tempe.
Desiderantem, quod satis est, neque
Tumultuosum sollicitat mare,
Nec saevus Arcturi cadentis
Impetus aut orientis Haedi,
Non verberatae grandine vineae
Fundusque mendax, arbore nunc aquas
Culpante, nunc torrentia agros
Sidera, nunc hiemes iniquas.
Contracta pisces aequora sentiunt

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tius, where the elections used to be held.—13. *Contendat*, &c. 'strives with his competitor, and is superior to him in character.' *Turba clientium;* that is, he is a better speaker, and defends more persons before courts of justice.—14. *Necessitas.* By this name Fate is to be understood, who appoints the term of human existence. Compare ii. 3, 27.—15. *Insignes = summos.*—17. *Super impia cervice*, 'over his impious neck.' An allusion to Damocles, to whom Dionysius the tyrant granted the enjoyment of his wealth and luxuries. He soon declined the pleasure, however, when he saw a naked sword suspended over his head by a single horse-hair.—18. *Siculae dapes*, such as Dionysius caused to be set before Damocles. But, besides, the Sicilians generally were famed for their debauchery.—19. To *elaborabunt* supply *ei.*—21. *Somnum reducent*, 'will bring back the sleep which he had before.' *Somnus—fastidit.* Construe thus: *Lenis somnus non fastidit* ('does not despise') *humiles domos agrestium virorum.*—26. *Neque mare tumultuosum sollicitat*, 'him the stormy sea troubles not.' The poet is thinking of a merchant who travels over sea to increase his gains, and to whom, therefore, the state of the sea does cause anxiety.—27. *Arcturi cadentis = occidentis.* When Arcturus, the constellation of Bootes, sets (in the end of October), it brings bad weather. About the same time the constellation of Haedus, which is on the hand of the Waggoner, rises.—29. *Verberatae grandine*, 'struck by hail.' This refers to the owner of a vineyard, who was spoken of also previously in line 9.—30. *Mendax*, inasmuch as it cheats hope, and yields a bad harvest. *Aquas;* that is, too much rain, which makes the vegetation rot. *Arbor* must be understood collectively.—33. *Contracta—molibus*, 'the fishes feel that the sea has been made narrower by the masses

Jactis in altum molibus: huc frequens
Caementa demittit redemptor
Cum famulis dominusque terrae
Fastidiosus: sed Timor et Minae
Scandunt eodem, quo dominus, neque
Decedit aerata triremi et
Post equitem sedet atra Cura.

Quod si dolentem nec Phrygius lapis,
Nec purpurarum sidere clarior
Delinit usus, nec Falerna
Vitis Achaemeniumque costum,
Cur invidendis postibus et novo
Sublime ritu moliar atrium?
Cur valle permutem Sabina
Divitias operosiores?

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of stone thrown into the deep.' This refers to the buildings which the rich Romans made even into the sea. See ii. 18, 20.—34. *Frequens*, surrounded by many workmen and slaves.—37. *Fastidiosus*, who is no longer content with the land. *Minae*, the inward remorse which every one feels who has been guilty of shameful actions. On the other hand, *Timor* is the fear of external evil.—39. *Aerata triremi.* See ii. 16, 21.—40. *Post equitem*, 'behind the horseman;' that is, when the owner of that great estate mounts on horseback.—41. *Quod si*, 'if therefore.' *Phrygius lapis*, marble, which was hewn near Synnada in Phrygia, and was used particularly for pillars, such as are still preserved to us in one of the noblest temples of antiquity—the Pantheon, built by M. Agrippa.—42. *Purpurarum usus sidere clarior*, 'the wearing of purple garments, shining more brightly than the stars.' For, properly, we should have had *clariorum*, agreeing with *purpurarum*.—44. *Costum*, an Eastern aromatic plant, particularly used for ointments. It is called *Achaemenium*, from Achaemenes, the founder of the royal race of Persia, here used to indicate Oriental origin generally.—45. *Novo ritu*, 'in a way that I have not had before.' The *invidendae postes* are marble pillars.—46. *Moliar*, 'build with labour.'—47. *Valle Sabina*, 'for my Sabine farm in the vale.' Horace's little estate lay in a beautiful valley.—48. *Operosiores*, 'which would cause me more trouble and toil.'

CARMEN II.

AD PUBEM ROMANAM.

An ode to the Roman youth, in which he exhorts them to imitate the valour and piety of their ancestors. Written about the year 21 B.C.

Angustam amice pauperiem pati,
Robustus acri militia, puer
Condiscat, et Parthos feroces
Vexet eques metuendus hasta
  Vitamque sub divo et trepidis agat
In rebus. Illum ex moenibus hosticis
Matrona bellantis tyranni
Prospiciens et adulta virgo
  Suspiret, eheu, ne rudis agminum
Sponsus lacessat regius asperum
Tactu leonem, quem cruenta
Per medias rapit ira caedes.
  Dulce et decorum est pro patria mori:
Mors et fugacem persequitur virum,
Nec parcit imbellis juventae
Poplitibus timidoque tergo.
  Virtus repulsae nescia sordidae
Intaminatis fulget honoribus,

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1. *Amice*, 'contentedly, without complaints.' As to *pauperies*, compare i. 1, 18, note.—2. *Puer*, the Roman 'boy,' or rather 'youth,' for the name of *puer* was given even to young men who had reached the military age—seventeen.—5. *Trepidis in rebus*, 'in dangers.'—6. The author is thinking of a scene in Homer (*Il.* iii. 154), where the Trojan women, particularly the daughters of Priam, look down from the walls and towers of the city upon the battle, being anxious about their husbands and fathers.—9. *Suspiret* = *suspirans metuat*, for the following *ne* depends upon it. *Rudis agminum*, 'inexperienced in war' = *rudis belli*.—10. *Sponsus regius* is to be understood as the son of an allied king, who has been betrothed to the daughter of the king who is waging war (*bellantis tyranni*).—12. *Ira*, the wild fury of the lion thirsting for blood.—14. *Fugacem*, generally, 'one who is accustomed to flee;' here simply, 'fleeing, fugitive.'—16. *Poplitibus timidoque tergo*. The back and hollow of the knees are exposed to the enemy by a fugitive, instead of the breast, which the stout fighter displays.—17. *Virtus*, both the valour of which the poet has just spoken, and virtue in general. *Nescia sordidae repulsae*, 'which knows no disgraceful repulse;' that is, is always conscious, if ever it sustains a repulse, that it was unmerited, and therefore not disgraceful. Hence its *honores*

Nec sumit aut ponit secures
Arbitrio popularis aurae.
 Virtus, recludens immeritis mori
Coelum, negata tentat iter via,
Coetusque vulgares et udam
Spernit humum fugiente penna.
 Est et fideli tuta silentio
Merces: vetabo, qui Cereris sacrum
Vulgarit arcanae, sub isdem
Sit trabibus fragilemve mecum
 Solvat phaselon: saepe Diespiter
Neglectus incesto addidit integrum;
Raro antecedentem scelestum
Deseruit pede poena claudo.

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are called *intaminati* = *incontaminati*, 'undefiled, pure.' — 19. *Secures*, the axes which were stuck in the *fasces* of the Roman magistrates. Hence the meaning is this: the favour of the people can neither give to virtue honour, nor take it away: she has it of herself. — 21. *Immeritis mori;* that is, *immortalitate dignis*, 'men deserving of immortality.' — 22. *Negata — via*, 'by a way denied to it;' that is, 'difficult.' Compare i. 22, 22. — 23. *Udam humum*, 'the damp earth,' enveloped in unwholesome mists, and which can therefore afford no fitting seat for virtue. She flies away towards heaven, *fugiente penna*, 'on fugitive wing.' — 25. *Fideli silentio*, 'to the silence of faith;' that is, 'to the preservation of silence promised.' This virtue was exhibited particularly in keeping undivulged the mysteries of the gods. — 26. Construe thus: *vetabo* (that is, *prohibebo*), (*ne*) *sub iisdem sit trabibus, etc.* (*is*) *qui vulgarit.* The mysteries of Ceres, which were particularly holy as exhibited at Eleusis in Attica, were also celebrated with great solemnity at Rome. — 27. *Sub isdem trabibus*, 'in the same house, under the same roof.' — 29. *Diespiter*. See i. 34, 5. — 30. *Incesto addidit integrum*, 'has added the good man to the bad;' that is, 'has destroyed the righteous man with the wicked; has, in his wrath against the wicked, destroyed at the same time the good.' — 31. The sense is this: it is rare that a criminal escapes punishment, although she (Punishment) with her limping gait may come but slowly after him.

CARMEN III.

AD CAESAREM AUGUSTUM.

An ode to Augustus, in which he is praised in a beautiful and polished manner, but truthfully. Horace extols in him the genuinely Roman virtue of perseverance and firmness (*constantia*), and shows that by it all the great heroes who, according to the belief of the ancients, had been raised to the position of gods had obtained their fame. He considers Augustus as belonging to this class, and in fact there was nothing in the emperor so well worthy of praise as the determination and steadiness by which, when a young man, he overcame the greatest obstacles, and reached his aim. The poet spends a considerable time in describing how Romulus was assumed into the number of the gods, no doubt with the view that Augustus should be pointed to as a second Romulus. The ode was written about the year 21 B.C.

Justum et tenacem propositi virum
Non civium ardor prava jubentium,
Non vultus instantis tyranni
Mente quatit solida, neque Auster,
Dux inquieti turbidus Hadriae,
Nec fulminantis magna manus Jovis:
Si fractus illabatur orbis,
Impavidum ferient ruinae.
Hac arte Pollux et vagus Hercules
Enisus arces attigit igneas,
Quos inter Augustus recumbens
Purpureo bibit ore nectar.

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1. *Tenacem propositi*, 'firm to his purpose, steady-minded' = *constantem.* — 2. *Ardor*, 'the passion.' — 3. *Instantis*, 'threatening.' — 4. *Mente quatit solida*, 'drives from a purpose formed for good reasons,' for this is what is here called *mens solida.* — 5. *Dux Hadriae.* Compare i. 3, 15. — 6. *Magna manus*, 'the great (that is, mighty, powerful) hand.' — 7. *Orbis*, 'the vault of heaven, the sky.' — 9. *Hac arte = hac virtute;* namely, *constantia.* These heroes kept firm in the pursuit of their objects. Pollux did not reach heaven alone, but in company with his brother Castor; the two being the Dioscuri. Frequently, however, the name of the one is used to indicate both. *Vagus*, 'the far-wandered;' for Hercules is said to have travelled to Spain (even to the western ocean), to Africa, and to Asia, everywhere delivering mankind from monsters. — 10. *Enisus — igneas. Eniti* is to raise one's self by labour from a lower to a higher position, 'to struggle forward.' *Arces igneae,* the sky, because it is lofty (*arx*), and studded with stars (*ignes.*) — 12. *Purpureo ore*, 'with rosy lips,' to indicate

Hac te merentem, Bacche pater, tuae
Vexere tigres indocili jugum
Collo trahentes; hac Quirinus
Martis equis Acheronta fugit,
Gratum elocuta consiliantibus
Junone divis: 'Ilion, Ilion
Fatalis incestusque judex
Et mulier peregrina vertit
In pulverem, ex quo destituit deos
Mercede pacta Laomedon, mihi
Castaeque damnatum Minervae
Cum populo et duce fraudulento.
Jam nec Lacaenae splendet adulterae
Famosus hospes, nec Priami domus

---

the eternal youth which he enjoys as a god.—13. *Hac—trahentes.* An allusion to the triumphal march of Bacchus as he returned from India, after spreading over the whole world his precepts of civilization. — 14. *Indocili — collo,* 'with their necks, ill to teach (namely, to bear the yoke.)—15. *Hac Quirinus.* The tradition was, that Romulus had been taken up to heaven by his father Mars in his chariot, and that the Romans had named him, as a god, Quirinus.—17. The scene which Horace describes is this: A council of the gods is held, to determine whether Romulus shall be taken into their number, and in it Juno delivers the speech which we have following. In this speech she speaks strongly against the restoration of Ilium. Why, we naturally ask, does Horace (through the goddess) so much condemn the restoration of Troy, even going so far as to say, that Rome can endure only if Troy remains in ruins? For we know that Augustus really did rebuild Troy; and by granting it privileges, and settling many colonists in it, made it an important town. But he had it in his mind to do more: there was a report that he intended to make Troy the seat of government, and leave Rome. This is what Horace opposes. Connect *gratum consiliantibus divis,* 'a thing agreeable to the deliberating gods.'—19. *Judex;* namely, Paris, son of king Priam, who gave judgment in the dispute between Juno, Minerva, and Venus, regarding their beauty. *Fatalis,* 'appointed by fate,' which had doomed the fall of Troy.—20. *Mulier peregrina,* Helen, whom Paris carried off from Sparta. Compare i. 15, 5.—21. Connect *ex quo* with *damnatum,* &c. in line 23. *Damnatum* belongs to *Ilion:* 'condemned by me and Minerva, ever since the time when Laomedon cheated the gods.' *Destituit = fraudavit, privavit,* and on this account construed with the ablative, *mercede pacta.* Laomedon, father of Priam, had bargained with Apollo and Neptune to build the walls of Troy for a team of horses; but when the walls were finished, he refused to fulfil his engagement.—24. *Duce fraudulento;* namely, Laomedon. It is true, the punishment fell upon the innocent Priam, but the whole royal race of Troy was faithless. Hence (in line 27) *perjura domus Priami.* — 25. *Lacaenae—adulterae—hospes;* namely, Paris, who seduced Helen when he was a guest in her husband's house.

Perjura pugnaces Achivos
Hectoreis opibus refringit,
  Nostrisque ductum seditionibus
Bellum resedit. Protinus et graves
Iras et invisum nepotem,
Troica quem peperit sacerdos,
  Marti redonabo; illum ego lucidas
Inire sedes, ducere nectaris
Succos et ascribi quietis
Ordinibus patiar deorum.
  Dum longus inter saeviat Ilion
Romamque pontus, qualibet exules
In parte regnanto beati:
Dum Priami Paridisque busto
  Insultet armentum et catulos ferae
Celent inultae, stet Capitolium
Fulgens, triumphatisque possit
Roma ferox dare jura Medis.
  Horrenda late nomen in ultimas
Extendat oras, qua medius liquor
Secernit Europen ab Afro,
Qua tumidus rigat arva Nilus,

He no more goes about in his glittering armour (*splendet.*)—29. *Nostris ductum seditionibus*, 'drawn out, prolonged (for this is *bellum ducere*) by dissensions among ourselves,' the gods. For whilst Juno and Minerva were hostile to the Trojans, Venus, Mars, and Apollo defended them. Jupiter wavered between the two parties. — 30. *Resedit = extinctum est*, 'is finished.' *Protinus*. The connection of ideas is as follows:—As my desire of revenge has been gratified by the destruction of Troy, I will not persecute the descendants of its inhabitants, and I forthwith (for this is *protinus*) vote for the assumption of Romulus among the gods. The Romans were (that is, believed themselves to be) descendants of the Trojans. Rea Silvia, who became by Mars the mother of Romulus, was a vestal virgin, and is here called *Troica sacerdos* on account of her descent. —33. *Redonabo*, in prose *condonabo*, 'I will make a present of him to Mars;' that is, 'will pardon him for the sake of Mars, and will give up my anger to please him.' *Lucidas—sedes*. Compare *arces igneas* in line 10. — 37. *Inter*, in prose, would have to be placed immediately before *Ilion*. — 48. *Exules;* that is, the Romans, descendants of the fugitive Aeneas. — 40. *Busto*. This is a mere poetical idea, and must be understood as 'the spot where they fell;' for the Trojan heroes had no monuments erected to them. Some of the Greek warriors, however — as, for instance, Achilles — had monuments, which existed even in later times. — 41. *Insultet*, 'leaps upon them, or over them,' thus dishonouring them. — 43. *Triumphatis*, a poetical construction, 'over whom she has triumphed.' — 46. *Medius liquor*, 'the middle water;' that is, 'the Mediterranean Sea.'—48. *Tumidus*, 'swelling;' that is, which annually, at a particular season, swells and inundates the country.

Aurum irrepertum et sic melius situm,
Cum terra celat, spernere fortior
Quam cogere, humanos in usus
Omne sacrum rapiente dextra.
Quicunque mundo terminus obstitit,
Hunc tangat armis, visere gestiens,
Qua parte debacchentur ignes,
Qua nebulae pluviique rores.
Sed bellicosis fata Quiritibus
Hac lege dico, ne nimium pii
Rebusque fidentes avitae
Tecta velint reparare Trojae.
Trojae renascens alite lugubri
Fortuna tristi clade iterabitur,
Ducente victrices catervas
Conjuge me Jovis et sorore.
Ter si resurgat murus aëneus
Auctore Phoebo, ter pereat meis
Excisus Argivis, ter uxor
Capta virum puerosque ploret.'
Non hoc jocosae conveniet lyrae.
Quo, Musa, tendis? Desine pervicax
Referre sermones deorum et
Magna modis tenuare parvis.

—50. Connect *fortior spernere aurum quam cogere*, 'stronger, more anxious to despise gold than to gather it. Also, connect *spernere aurum irrepertum*, which is equivalent to *nolle aurum reperire*, 'to spurn seeking gold.' *Cum terra celat* are to be connected with *sic*: 'gold is better situated then (in that state), when the earth conceals it, than when it is discovered.' —51. *Humanos—dextra*, 'whilst the right hand steals away for man's use everything sacred;' in its greed transgressing all law. This clause belongs closely to *cogere*. —55. *Debacchentur*, a very rare word, properly, 'to weary one's self with Bacchic frenzy.' Hence translate, 'where (*qua parte* = *qua terra*) the sun (*ignes*) rages with most fury;' that is, in the extreme south. —57. *Fata;* that is, 'that which is appointed to them by fate.'—58. *Hac lege* = *hac condicione*.—59. *Rebus fidentes*, 'trusting to their deeds.' —61. *Alite lugubri* is the same as *mala avi* in i. 15. 5. —62. *Iterabitur* = *iterum delebitur*, 'shall again be overthrown.' —65. *Aëneus*, literally, 'brazen;' here, figuratively, 'strong,' as strong as the first wall of Troy, which was built by Phoebus. —66. *Meis Argivis*, 'by warriors whom I protect,' as I did the Argives (Greeks) in the old Trojan war.—67. *Uxor—ploret*, as always follows the destruction of a town. —69. Horace had ventured into a field far distant from the ordinary range of his poetry, when he began to give political advice, and condemn the restoration of Ilium. The poem ends, therefore, with an apology. —70. *Pervicax*, 'irreverent.' —72. *Tenuare* = *extenuare*, 'to make little, unimportant, by a little song (*modis* = *carmine*.)

CARMEN IV.

AD CALLIOPEN.

ODE to Calliope, the muse of heroic poetry. In reality, however, it is a laudation of Augustus. As in the preceding poem Horace had praised his firmness, so here he extols his foresight, prudence (*consilium*), and the essence or substance of the whole ode is to be found in lines 65–68. Augustus exhibited this prudence in three distinct ways: first, in the conquest of the troops which opposed him (line 42 to the end), particularly those of Antony, and Horace represents his battle with him as that of Jupiter against the giants and Titans; secondly, in his mildness after the victory (line 41); and thirdly, in his literary occupations and enjoyments during peace (lines 37–40.) The giver of this prudence is Calliope, to whom also the poet has dedicated himself. Hence his right to sing the emperor's praises in an ode to the muse. The expansion of this thought forms the introduction (lines 1–36.)

DESCENDE coelo et dic, age, tibia
Regina longum Calliope melos,
Seu voce nunc mavis acuta,
Seu fidibus citharaque Phoebi.
Auditis an me ludit amabilis
Insania? Audire et videor pios
Errare per lucos, amoenae
Quos et aquae subeunt et aurae.

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1. *Age*, an encouraging call to the muse, 'do come.'—2. *Regina—Calliope.* The muse is a queen, partly, generally, because she is a goddess, and partly, specially, because she is a daughter of Jupiter, king of the gods, being thus of royal blood. *Longum melos.* The poet wishes to compose a long ode, and he has succeeded, for this is his longest.—3. The muse is offered the choice of three things, *sive* (which is omitted) *tibia* (compare i. 12, 1) *seu voce acuta* ('with thy clear voice,' as in i. 24, 3; *voce liquida*) *seu fidibus citharaque Phoebi*, 'on the strings of Apollo's lyre.' For *fidibus citharaque* is a hendiadys, = *fidibus citharae.*—5. The poet turns to his companions. *Auditis*, 'do ye hear?' namely, the muse singing, 'or is that inspiration, enthusiasm (*insania*), which often takes possession of poets, deluding, befooling (*ludit*) me?'—6. Construe thus: *videor audire et errare*, 'I think I hear.' *Sibi videri* is the common expression for one who sees a vision, or to whom any supernatural phenomenon occurs. *Pios per lucos*, 'through the groves of the muses,' a common poetical fiction, indicating that inspiration comes upon a bard most readily in solitude, and in the enjoyment of nature.

8. *Subeunt* refers both to *aquae* and *aurae*, because wind and wa-

Me fabulosae Vulture in Appulo
Altricis extra limen Apuliae
Ludo fatigatumque somno
Fronde nova puerum palumbes
Texere (mirum quod foret omnibus,
Quicunque celsae nidum Acherontiae
Saltusque Bantinos et arvum
Pingue tenent humilis Forenti),
Ut tuto ab atris corpore viperis
Dormirem et ursis, ut premerer sacra
Lauroque collataque myrto,
Non sine dis animosus infans.
Vester, Camenae, vester in arduos
Tollor Sabinos, seu mihi frigidum
Praeneste, seu Tibur supinum,
Seu liquidae placuere Baiae.

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ter penetrate into the grove under the tops of the trees. — 9. What Horace here relates of the adventures of his youth is borrowed from the Greek poets, who tell similar stories of themselves. Of Pindar, in particular, it is said that bees, when he was a boy, laid him down on boughs of laurel and myrtle, and fed him with honey. *Fabulosae* belongs to *palumbes* in line 12, 'the doves, of whom so many stories are told.' Compare i. 22, 7. *Vulture in Appulo.* Vultur was a hill of Apulia above Venusia, Horace's birthplace; stretching, however, also into the neighbouring district of Lucania. Thus it happened that the boy, though playing on the hill beside his own native town, yet went beyond Apulia, *extra limen altricis Apuliae;* Apulia being called *altrix*, because the poet was born there. Observe the metrical liberty which Horace takes here in the word *Apulia* and its derivatives; having the first syllable long in *Appulo*, as is by far most common, but short in line 10. — 11. *Ludo fatigatumque somno*, poetical; for the child was wearied with play only, and in consequence of this fatigue was overcome by sleep. — 12. *Fronde nova*, 'green, fresh leaves.' — 14. Acherontia (now Acerenza), Bantia (now Abbazia di Vanzo), and Forentum (now Forenzo), were towns in the neighbourhood of Venusia; the first situated, like most Italian towns, high on a hill, hence called *nidus*, the last in a valley, hence *humilis*. — 17. *Ut* expresses the object, and belongs to *texere*, in line 13. Connect *corpore tuto ab atris viperis*, 'with my body safe from black snakes.' — 20. *Non sine dis;* that is, *non sine deorum auxilio.* Without the particular assistance of the gods, the boy could not have been so bold (*animosus*) as to sleep in the forest. — 21. *Vester*, 'belonging, devoted to you.' — 22. *Tollor in arduos Sabinos*, 'I raise myself, climb to the high land (situated among the Apennines) of the Sabines.' This land itself has no name in Latin, the name of the people, *Sabini*, being always used for it. *Seu* — that is, *vel* — *proficiscor* (this must be supplied from *tollor*) *Praeneste, si id mihi placuit*, &c. for *seu* is equivalent to *vel si.* Praeneste (now Palestrina), celebrated for its cool (*frigidum*) refreshing air, and for this reason still a favourite summer res-

Vestris amicum fontibus et choris
Non me Philippis versa acies retro,
Devota non extinxit arbos,
Nec Sicula Palinurus unda.
Utcunque mecum vos eritis, libens
Insanientem navita Bosporum
Tentabo et urentes arenas
Litoris Assyrii viator,
Visam Britannos hospitibus feros
Et laetum equino sanguine Concanum
Visam pharetratos Gelonos
Et Scythicum inviolatus amnem.

Vos Caesarem altum, militia simul
Fessas cohortes addidit oppidis,
Finire quaerentem labores,
Pierio recreatis antro.
Vos lene consilium et datis et dato
Gaudetis almae. Scimus, ut impios
Titanas immanemque turmam
Fulmine sustulerit caduco,

---

idence for the Romans. Tibur (now Tivoli) is situated on the peak and slope of the Alban range, and is hence called *supinum*, 'hanging on a hill.' Baiae (see ii. 18, 20) is called *liquidae*, on account of its clear, pure, pellucid air. — 26. *Acies versa retro Philippis;* that is, 'the defeat at Philippi.' See ii. 7, 9. — 27. *Devota = sacra diis inferis*, 'accursed.' See ii. 13. — 28. Palinurus, a promontory on the coast of Lucania, near the Gulf of Velia. Nothing is known of the danger alluded to here, to which Horace was exposed in the Sicilian Sea (*Sicula unda.*) — 29. *Utcunque:* see i. 17, 10. — 30. *Bosporum:* see ii. 13, 14, and 20, 14. — 32. *Litoris Assyrii*, of the Arabian deserts, which extend as far as the Persian Gulf. — 33. *Britannos hospitibus feros.* The story went, that the Britons sacrificed strangers to the gods. — 34. *Concanum*, a Spanish tribe, said to practise the Scythian custom of eating horse-flesh. — 35. *Gelonos:* see ii. 9, 23. — 36. *Scythicum amnem;* namely, the Tanais. — 37. *Militia — oppidis*, 'as soon as he has added the cohorts weary of service (that is, the veterans, the *milites emeriti*) to the towns,' settled them in the towns; for the Romans used to settle their veterans as colonists; and Augustus in particular had, after the battle of Actium, done this on a most extensive scale.— 40. *Pierio antro,* 'in, or by means of the Pierian grotto;' that is, by the study of poetry; for the cave on Mount Pierus in Thessaly was sacred to the muses.—41. *Consilium* here is trisyllabic, *i* after *l* being pronounced as *y*. See Zumpt, § 3.—42. Description of the battle of the Titans and giants with Jupiter and the other celestial deities. Compare ii. 19, 22. — 43. *Immanemque turmam,* 'and the rest of the horrid troop,' for the poet mentions afterwards many besides the Titans.—44. *Sustulerit = extinxerit, interfecerit. Caduco,*

Qui terram inertem, qui mare temperat
Ventosum et urbes regnaque tristia,
Divosque mortalesque turbas
Imperio regit unus aequo.
Magnum illa terrorem intulerat Jovi
Fidens juventus horrida brachiis,
Fratresque tendentes opaco
Pelion imposuisse Olympo:
Sed quid Typhoeus et validus Mimas,
Aut quid minaci Porphyrion statu,
Quid Rhoetus evulsisque truncis
Enceladus jaculator audax
Contra sonantem Palladis aegida
Possent ruentes? Hinc avidus stetit
Vulcanus, hinc matrona Juno et,
Nunquam humeris positurus arcum,
Qui rore puro Castaliae lavit
Crines solutos, qui Lyciae tenet
Dumeta natalemque silvam,
Delius et Patareus Apollo.
Vis consili expers mole ruit sua,
Vim temperatam di quoque provehunt

'descending' from heaven. Compare ii. 13, 11.—45. Description of the power of Jupiter. *Terram inertem*, 'the sluggish earth,' because, according to the ideas of the ancients, it stood still, whilst the heaven moved.—46. *Regna tristia*, 'the sad kingdoms.' In the mind of a republican Roman there was no more unfortunate state than a monarchy: no doubt, however, the poet is thinking chiefly of the despotisms of the East.—50. Connect *horrida juventus fidens brachiis*, 'the fearful crew (of the Titans), trusting to the brute strength of their arms,' whilst the gods above had wisdom and prudence to oppose to them.—51. *Fratres;* namely, Otus and Ephialtes, two giants, who attempted to reach heaven by piling Pelion and Olympus, two Thessalian mountains, upon each other.—52. *Imposuisse*, for *imponere*. See *Gram.* § 380, note 2; and Zumpt, § 590. —53. Those here named were all giants, sons of Tartarus and Tellus, and therefore uterine brothers of the Titans, who were sprung from Uranus and Tellus.—54. *Minaci—statu*, an ablative of quality, 'of threatening posture,' of, or with, the attitude which pugilists assume.—56. *Audax* is to be connected with *evulsis truncis*, 'bold, as a slinger, with his uprooted trunks of trees.'—57. *Aegida:* see i. 15, 11.—58. *Hinc*, 'on this side, on the side of Jupiter.' *Avidus*, 'eager,' for battle.—60. *Nunquam—arcum*, Apollo, 'who is resolved never, at no moment (so long as the war lasts), to lay aside his bow.' —61. *Rore puro Castaliae*, 'with the pure dew of the Castalian fount,' a spring on Mount Parnassus in Thessaly, sacred to the muses.—*Lavit*, present for *lavat*, from *lavĕre*. Compare iv. 6, 26.—64. *Delius—Apollo.* Apollo was born in Delos, and there consequently is his *natalis silva*. Patara, a city of Lycia, was a favourite place of his abode, and he had a celebrated oracle there.—65. *Vis consilii ex-*

In majus; idem odere vires
Omne nefas animo moventes.
Testis mearum centimanus Gyges
Sententiarum, notus et integrae
Tentator Orion Dianae,
Virginea domitus sagitta.
Injecta monstris Terra dolet suis,
Maeretque partus fulmine luridum
Missos ad Orcum; nec peredit
Impositam celer ignis Aetnam,
Incontinentis nec Tityi jecur
Reliquit ales, nequitiae additus
Custos; amatorem trecentae
Pirithoum cohibent catenae.

---

pers=*carens consilio*, 'force without prudence to regulate it;' opposed to *vis temperata*, 'force guided by prudence.'—67. *Vires omne nefas animo moventes*, 'strength which employs such mind as it has to set in motion every possible wickedness.' He adduces as instances the Titans and giants, who presumptuously strove to reach heaven, and therefore were destroyed; Gyges, as to whom compare ii. 17, 14; Oriŏn, who made an attempt upon the honour of Diana (*tentator Dianae*), and was therefore shot by the virgin; Typhoeus (line 53), on whom Mount Etna was rolled; Tityus, who attempted to force Latona; and Pirithous, who offered violence to Proserpine.—74. *Partus;* that is, *filios suos:* see note on line 53. *Luridum*, 'ghastly, gloomy.'—75. *Nec—Aetnam*, 'the swift (devouring, fierce) fire has not eaten away Etna which is placed above Typhoeus,' so that it should become lighter, and the giant be delivered from his burden.—77. *Tityi jecur.* The punishment of Tityus was this, that he lay stretched out in Orcus, and a vulture (*ales, nequitiae custos additus*) gnawed continually at his liver, which always grew again.—79. *Trecentae catenae.* Theseus attempted to deliver his friend, but failed, and was himself taken prisoner in the lower world. Hercules was able to rescue Theseus, but could not free Pirithous, who was bound with innumerable chains.

CARMEN V.

An ode written in the year 20 B. C., when Augustus, by threats of war, compelled Phraates, king of the Parthians, to restore the Roman standards, and the large number of Roman prisoners that had fallen into the hands of his nation in the unfortunate expeditions of M. Crassus and M. Antonius. Some short time before this, Britain, which Augustus, desirous of carrying out the projects of his adoptive father Caesar, had threatened with war, had, nominally at least, submitted to the Roman power. See Odes, i. 35, 30, and 21, 15. The joy in Rome at both events was great, and Horace expresses his in this ode. He begins with a description of the disgraceful servitude of the Romans among the Parthians, and then shows by the example of Regulus, that to ransom them would have been base and injurious. But as Augustus has by threats of war forced their restoration, he must be considered as a god.

Coelo tonantem credidimus Jovem
Regnare; praesens divus habebitur
Augustus, adjectis Britannis
Imperio gravibusque Persis.
  Milesne Crassi conjuge barbara
Turpis maritus vixit, et hostium
(Proh curia inversique mores!)
Consenuit socerorum in arvis
  Sub rege Medo Marsus et Appulus,
Anciliorum et nominis et togae
Oblitus aeternaeque Vestae,
Incolumi Jove et urbe Roma?

---

1. *Coelo* is to be connected with *regnare*, 'that Jupiter reigns in heaven.' As contrasted with this, Augustus will be held a *praesens divus*, 'a present, visible god; a god who reigns on the earth.'—5. An indignant question, 'Has a soldier of Crassus really lived with a barbarian wife?' To *miles* belong, in line 9, *Marsus et Appulus*, which are the names of the two most warlike tribes of Italy. Compare i. 2, 39.—6. Connect *hostium* with *socerorum in arvis*, 'in the fields of their fathers-in-law, enemies of the Romans.'—10. *Anciliorum*. The *ancilia* were the twelve small round shields, sacred to Mars, which the Salii put on when they began their dance in honour of their god. The form *anciliorum* is the less common one for *ancilium*, from *ancile*. The *toga* was a dress peculiar to the Romans, and was worn on all public occasions.—11. *Aeternae Vestae*. The epithet 'eternal' here refers not so much to the goddess as to the fire which burned on her altar, and which it was the duty of the vestal virgins to keep up constantly. On this it was

Hoc caverat mens provida Reguli,
Dissentientis condicionibus
Foedis et exemplo trahentis
Perniciem veniens in aevum,
Si non periret immiserabilis
Captiva pubes. 'Signa ego Punicis
Affixa delubris et arma
Militibus sine caede,' dixit,
'Derepta vidi; vidi ego civium
Retorta tergo brachia libero
Portasque non clausas et arva
Marte coli populata nostro.
Auro repensus scilicet acrior
Miles redibit. Flagitio additis
Damnum: neque amissos colores
Lana refert medicata fuco,
Nec vera virtus, cum semel excidit,
Curat reponi deterioribus.

---

believed that the welfare of the state depended.—13. *Reguli.* C. Atilius Regulus was, during the first Punic war, in the year 255 B. C., along with the greater part of his army, taken prisoner in Africa by the Carthaginians. He was sent to Rome to negotiate an exchange of prisoners; but instead of doing so, he opposed the proposal in the senate, and, in accordance with his pledged word, returned to Carthage into captivity, and to the tortures which he knew awaited him.—14. *Condicionibus foedis*, the proposals of the Carthaginians for an exchange of prisoners and the conclusion of a peace.—15. *Exemplo—aevum*, 'who by his example would bring destruction for the future (*veniens in aevum*), unless,' &c. He said that he would bring destruction by his example, if he and his fellow-captives should be freed.—18. *Signa—affixa delubris.* Standards taken in battle used to be hung up in temples as trophies. The Carthaginians, it appears, had done this with the Roman standards and arms, which had been taken, however, *sine caede*, 'without bloodshed,' without the soldiers having been slain.—22. *Retorta—libero*, 'the arms tied behind a free back.'—23. *Portas non clausas*, 'the gates (of Carthage) not shut,' a sign of the security in which the citizens conceived themselves to be.—24. *Populata. Populari* is properly a deponent verb, but the participle has frequently the passive meaning.—25. *Scilicet*, 'naturally, no doubt.' This remark is supposed to be made by those who were favourable to an exchange of prisoners.—27. *Damnum*, the loss of the gold, for which you will receive worthless men. *Amissos colores*, the natural hue which the wool had before it was dyed; for *medicata* is = *tincta, infecta.*—29. *Cum—deterioribus*, 'when it has once departed (out of the minds of men), it will not, refuses to be (*non curat* = *non vult*) brought back into the bosoms of the degenerate, of those who (by allowing themselves to be taken prisoners) have shown themselves to be destitute of courage;' strictly, 'too little courageous, not courageous enough,' for *deterior* is = *minus bonus, minus fortis.*

Si pugnat extricata densis
Cerva plagis, erit ille fortis,
Qui perfidis se credidit hostibus,
Et Marte Poenos proteret altero,
Qui lora restrictis lacertis
Sensit iners timuitque mortem.
Hic, unde vitam sumeret inscius,
Pacem duello miscuit. O pudor!
O magna Carthago, probrosis
Altior Italiae ruinis!'
Fertur pudicae conjugis osculum
Parvosque natos, ut capitis minor,
Ab se removisse et virilem
Torvus humi posuisse vultum,
Donec labantes consilio Patres
Firmaret auctor nunquam alias dato,
Interque maerentes amicos
Egregius properaret exul.
Atqui sciebat, quae sibi barbarus
Tortor pararet; non aliter tamen
Dimovit obstantes propinquos
Et populum reditus morantem,
Quam si clientum longa negotia,
Dijudicata lite, relinqueret,

—31. 'If ever the hind, which has freed itself from the hunter's toils, fights bravely afterwards, then will the soldier who has allowed himself to be taken captive be brave likewise.' But the former never happens, therefore never the latter. — 33. *Se credidit*, 'given himself up,' intrusted his life to the mercy of the enemy. — 37. *Unde vitam sumeret inscius*, 'not knowing whence he should take true, real life.' The captive did not understand that by war alone could he save his life, and hence he gave himself up to the enemy, thus making peace when he should have been making war. — 41. The author now, after finishing the speech of Regulus, returns to the narrative, and describes his departure from Rome. — 42. *Capitis minor* = *capite deminutus*. One who allowed himself to be taken prisoner was disgraced, and lost the rights of a Roman citizen. — 45. *Labantes*, 'hesitating, undecided,' whether they should accede to the proposals of the Carthaginians. — 47. *Inter amicos* is to be connected with *egregius*, 'distinguished among his sorrowing friends,' because he alone was cheerful, whilst they were sad. — 48. *Properaret exul* = *properaret in exilium*. — 49. *Atqui*, 'and yet, nevertheless.'—51. *Dimovit*, 'he pushed aside,' he pressed through the crowd, *reditus morantem*, 'who wished to delay, put off, his return to Carthage.' — 53. The sense is this: he went away with a countenance as unruffled as if, after the business of the Forum (consisting principally in the settlement of disputes between Roman citizens), which had been long and irksome, he were hurrying away to a pleasant villa in the country, there to recruit his health and

Tendens Venafranos in agros
Aut Lacedaemonium Tarentum.

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spirits during the summer. As to Venafrum and Tarentum, compare ii. 6, 11, foll.

CARMEN VIII.

AD MAECENATEM.

A PLAYFUL invitation to Maecenas to spend the first of March with the poet, on which day the Matronalia in honour of Juno Lucina were celebrated by the married men and women. There is added to the invitation an advice to rest from political employments. Written in the year 29 B. C.

Martiis caelebs quid agam Kalendis,
Quid velint flores et acerra thuris
Plena, miraris, positusque carbo in
Cespite vivo,
  Docte sermones utriusque linguae?
Voveram dulces epulas et album
Libero caprum prope funeratus
Arboris ictu.
  Hic dies anno redeunte festus
Corticem adstrictum pice demovebit

---

1. *Quid agam*, 'what I purpose, mean to do,' for, properly, Horace, being *caelebs*, 'a bachelor,' had no connection with the ceremonies of the 1st of March.—4. *Cespite vivo*, 'fresh, green (hence *vivus*, not withered or dead) turf,' which was to serve as an altar for sacrifices to Juno.—5. *Docte sermones utriusque linguae*, said here by way of joke: 'versed in the literature of Greece and Rome,' which is as much as, 'thou hast searched the literature of both nations, to discover what right or call I could have to celebrate this festival; and having found none, thou comest now to ask me.' What follows contains the poet's answer.—6. *Album caprum:* white animals were always preferred as sacrifices, bearing even externally signs of purity. The goat was sacred to Bacchus or Liber. In regard to what follows see ii. 13.—9. *Hic dies anno redeunte festus*, 'this day, which I keep as a festival, because it is just a year since the fall of the tree nearly killed me.'—10. *Corticem adstrictum pice*, 'the cork made

Amphorae, fumum bibere institutae
Consule Tullo.
Sume, Maecenas, cyathos amici
Sospitis centum, et vigiles lucernas
Perfer in lucem: procul omnis esto
Clamor et ira.
Mitte civiles super urbe curas:
Occidit Daci Cotisonis agmen,
Medus infestus sibi luctuosis
Dissidet armis,
Servit Hispanae vetus hostis orae
Cantaber, sera domitus catena;
Jam Scythae laxo meditantur arcu
Cedere campis.
Negligens, ne qua populus laboret,

---

fast with pitch.'—11. *Amphorae—institutae*, 'from the amphora, which was stored up,' the dative depending on *demovebit*. The large pitchers or jars, holding about forty quarts of wine, were taken to the higher part of the house, into a particular apartment called the *apotheca*, through which the smoke was made to rise, this being said to preserve the wine. Hence *fumum bibere* is here said of the wine.—12. *Consule Tullo;* that is, in the year 33 B.C., when L. Volcatius Tullus was consul. Consequently the wine was four years old.—13. *Cyathos amici sospitis centum*, 'a hundred cups for, or on account of, the preservation of thy friend.' 'A hundred cups;' that is, a great number; a common call at banquets.—15. *Perfer*, &c. 'keep up the lamps burning even to the dawn of day,' for *vigiles* is to be connected with *in lucem*. Hence the meaning is, remain at the banquet till 'daylight doth appear.'—17. *Mitte civiles curas*. During the absence of Augustus, Maecenas, by his appointment, was *praefectus urbi*, the highest magistrate in the city. He exercised the functions of this office, but did not assume any particular precedence or insignia; hence in line 26 he is called *privatus*, 'a private man.'—18. *Daci Cotisonis*. Cotiso, the king of the Dacians, had recently been conquered by M. Crassus, proconsul of Macedonia.—20. *Dissidet*, 'are in dissension, quarrelling;' the Parthians are prevented by a civil war from making inroads into the Roman territory.—22. The Cantabrians had been conquered in this very year, 29 B.C., by Statilius Taurus, but they were not completely subdued till ten years later. They are called *sera catena domiti*, because the subjugation of Spain had begun in the second Punic war, nearly 200 years before.—23. *Scythae*. The Bastarnians, a Scythian tribe, had, like the Dacians, been conquered by M. Crassus, and therefore all the Scythians are purposing to retire from the field of battle, and have their bows *laxi*, 'loose, slack, unbent.'—25. *Ne qua populus laboret*, depending on *negligens*, 'heeding not that in any respect the people are suffering.' Maecenas was not bound to attend to this matter; it was the duty of the other

Parce privatus nimium cavere;
Dona praesentis cape laetus horae et
Linque severa.

---

magistrates of the city.—26. *Parce cavere = noli cavere.* Compare i. 28, 23.—28. *Severa*, 'serious employments.'

CARMEN XI.

AD MERCURIUM.

The power of the lyre and of the skilful eloquence of Mercury (compare i. 10, 2) is celebrated. It is so great that even the monsters of Tartarus listen to it. The poet describes some of the inhabitants of the lower world, and dwells particularly on Danaids.

Mercuri (nam te docilis magistro
Movit Amphion lapides canendo)
Tuque testudo resonare septem
Callida nervis,
  (Nec loquax olim neque grata, nunc et
Divitum mensis et amica templis)
Dic modos, Lyde quibus obstinatas
Applicet aures,
  Quae velut latis equa trima campis
Ludit exsultim metuitque tangi,
Nuptiarum expers et adhuc protervo
Cruda marito.
  Tu potes tigres comitesque silvas
Ducere et rivos celeres morari;

---

1. *Docilis = doctus*, 'skilled on the lyre.' *Te magistro*, 'by teaching.'—2. Amphion was said to have built the walls of Thebes by his lyre, the stones following its music.—3. *Testudo.* Compare i. 10, 6. Connect *callida resonare septem nervis* (ablative), 'cunning, skilful at sounding from thy seven strings.'—5. *Olim;* namely, before thou wast spanned by the strings, and when thou wast merely the shell of a tortoise.—8. *Applicet*, 'may turn, incline,' to which she may listen, and in consequence of which she will lay aside her stubbornness.—10. *Exsultim*, an ἅπαξ λεγόμενον, but regularly formed, 'boundingly.' *Metuit tangi;* that is, *non vult tangi*, 'will not allow herself to be touched.'—12. *Cruda marito*, = *expers mariti.*—13. *Tigres comitesque silvas ducere*, 'to lead with thee as thy companions tigers and woods.' *Comites* belongs to *ducere.*—14. *Rivos*

Cessit immanis tibi blandienti
Janitor aulae
Cerberus, quamvis furiale centum
Muniant angues caput ejus, atque
Spiritus teter saniesque manet
Ore trilingui.
Quin et Ixion Tityosque vultu
Risit invito; stetit urna paulum
Sicca, dum grato Danai puellas
Carmine mulces.
Audiat Lyde scelus utque notas
Virginum poenas et inane lymphae
Dolium fundo pereuntis imo
Seraque fata,
Quae manent culpas etiam sub Orco.
Impiae, (nam quid potuere majus?)
Impiae sponsos potuere duro
Perdere ferro.
Una de multis face nuptiali
Digna perjurum fuit in parentem
Splendide mendax et in omne virgo
Nobilis aevum,
'Surge,' quae dixit juveni marito,

---

celeres morari, 'to delay the swift course of rivers.'—15. *Immanis aulae*, 'of the horrid court' which Pluto and Proserpine hold in the lower world.—18. The use of *ejus* here is very remarkable, as the higher poetry is accustomed to eschew this pronoun entirely. For this reason, some have considered the whole stanza as spurious.—19. *Manet ore trilingui*, 'flows out of his mouth, which has three tongues.' This is not strictly accurate, for Cerberus has three heads, and consequently three mouths and three tongues, but he has not three tongues in one mouth.—21. Ixion, the king of the Lapithae, who, as a punishment for an attempt upon the honour of Juno, was bound in Tartarus to a wheel which constantly turned round. As to Tityos, see iii. 4, 77.—23. *Danai puellas*. Danaüs fled with his fifty daughters from Africa to Argos, where he became king. He betrothed his daughters to the fifty sons of his brother Aegyptus; commanding them, however, to murder their husbands on the first night of their marriage. They all obeyed his orders except Hypermnestra, who spared her husband Lynceus. The other daughters were condemned in the lower world to the punishment of constantly pouring water into a vessel full of holes.—26. Construe thus: *dolium inane lymphae pereuntis imo fundo*, 'the cask empty of water, because it runs out (*perit*) at the bottom.'—28. *Sera*, because they did not begin till after the death of the Danaids.—29. *Manent*, = *expectant*.—30. *Quid potuere majus?* 'what greater sin could they commit?'—33. *Una de multis*, 'one of the many;' namely, Hypermnestra, who was worthy of being wedded.—34. *In perjurum parentem;* namely, her father Danaüs, who had formerly made

'Surge, ne longus tibi somnus, unde
Non times, detur: socerum et scelestas
Falle sorores,
  Quae velut nactae vitulos leaenae
Singulos eheu lacerant: ego illis
Mollior nec te feriam neque intra
Claustra tenebo.
  Me pater saevis oneret catenis,
Quod viro clemens misero peperci;
Me vel extremos Numidarum in agros
Classe releget.
  I, pedes quo te rapiunt et aurae,
Dum favet nox et Venus, i secundo
Omine, et nostri memorem sepulchro
Scalpe querelam.'

---

peace with his brother Aegyptus.—38. *Longus somnus;* that is, death. *Unde;* that is, *ab eo, a quo*, 'from him from whom thou fearest it not.'—42. *Singulos*, 'each her own husband.'—47. *In extremos agros Numidarum;* that is, to the remotest part of Africa.—48. *Classe* for *navi.*—49. *Rapiunt*, 'hurry, bear rapidly away.'—51. The sense is this: if, for sparing thee, I be killed by my father, write upon my tombstone a lament for my death, by which thou wilt show that thou hast been mindful of me.

CARMEN XIII.

AD FONTEM BANDUSIAE.

An ode in praise of the fountain of Bandusia, to which the poet says he intends to-morrow to sacrifice a kid. We know of a fountain of Bandusia some six miles from Venusia, the birthplace of Horace. If this be the *fons* here extolled, which is at least possible (compare *Introduction*, p. x.), then the ode must have been written very early, about the year 38 B.C., while Horace was yet residing in his native town, without any settled position in life.

O fons Bandusiae, splendidior vitro,
Dulci digne mero non sine floribus,
Cras donaberis haedo,
Cui frons turgida cornibus

---

1. *Vitro*, 'than crystal,' as we should say.—2. *Non sine floribus*, 'and also of flowers:' worthy to have flowers brought to thee as offerings.—4. *Frons turgida cornibus*, 'the forehead swelling with

Primis et venerem et proelia destinat.
Frustra: nam gelidos inficiet tibi
Rubro sanguine rivos
Lascivi suboles gregis.
Te flagrantis atrox hora Caniculae
Nescit tangere, tu frigus amabile
Fessis vomere tauris
Praebes et pecori vago.
Fies nobilium tu quoque fontium,
Me dicente cavis impositam ilicem
Saxis, unde loquaces
Lymphae desiliunt tuae.

---

the horns.' The kid has not yet real horns. — 5. The more common form of the clause would be, *quem frons veneri et proeliis destinat.* — 8. *Suboles gregis*, 'the offspring of the herd.' — 9. *Atrox hora flagrantis Caniculae. Canicula* is the dog-star, during whose season the sun is hottest. *Hora* is here 'time, season' generally, and it is called *atrox*, because it is burdensome, distressingly hot. — 10. *Nescit tangere*, 'cannot touch;' namely, because thou art shaded by oaks and rocks. — 13. *Fies nobilium fontium*, 'thou wilt become one of the celebrated fountains,' be renowned like the fountains and caves of the muses. The prophecy has been fulfilled. So long as there is taste in the world, this little poem and the name of Bandusia cannot be forgotten. — 14. *Cavis — saxis*, 'the cave among the rocks, with the oak growing over it.'

CARMEN XIV.

AD POPULUM ROMANUM.

ODE on the return of Augustus from the war which he had carried on against the Cantabrians and Asturians. Written in 24 B. C.

HERCULIS ritu modo dictus, o plebs,
Morte venalem petiisse laurum
Caesar Hispana repetit penates
Victor ab ora.
Unico gaudens mulier marito

---

1. Construe thus: *Caesar, modo dictus* ('who was recently said') *petiisse laurum venalem morte ritu Herculis.* In the year 25 B. C., and during the war, Augustus had fallen into a dangerous illness. It thus appeared as if he were resolved to buy the laurel, victory, even at the price of his life, in the same manner as Hercules had often, in the performance of his celebrated labours, put his life in the most imminent peril.—5. *Unico gaudens—marito*, 'who has joy

Prodeat justis operata sacris,
Et soror clari ducis, et decorae
Supplice vitta
  Virginum matres juvenumque nuper
Sospitum. Vos, o pueri et puellae
Jam virum expertae, male ominatis
Parcite verbis.
  Hic dies vere mihi festus atras
Eximet curas: ego nec tumultum
Nec mori per vim metuam, tenente
Caesare terras.
  I pete unguentum, puer, et coronas
Et cadum Marsi memorem duelli,
Spartacum si qua potuit vagantem
Fallere testa.
  Dic et argutae properet Neaerae
Murreum nodo cohibere crinem;
Si per invisum mora janitorem
Fiet, abito.
  Lenit albescens animos capillus
Litium et rixae cupidos protervae;
Non ego hoc ferrem calidus juventa
Consule Planco.

---

in her husband alone.' Livia is meant, the all-powerful wife of Augustus.—6. *Operata justis sacris* (ablative), 'after bringing to the gods the offerings due, the offerings which she is called upon to make.' *Operari*, with the dative of the god to whom the offerings are brought, is the ordinary term.—7. *Soror clari ducis;* namely, Octavia. *Decorae supplice vitta*, 'adorned with the ribbon which suppliants to the gods used to have around their brows and in their hands.' —9. *Juvenum nuper sospitum*, 'of the youths recently preserved,' by the emperor's victory in the Spanish campaign.—11. *Jam virum expertae* is equivalent to *nuptae*, 'married.'—12. *Parcite verbis male ominatis* has the same force as *favete linguis* in iii. 1, 2. Observe the hiatus in *malĕ ōminatis*.—14. *Tumultum nec mori per vim*, 'war, nor (its consequence) a violent death.'—18. *Marsi memorem duelli;* that is, a cask stored up during the Marsic or Social War (91–89 B. C.): this wine would consequently be upwards of sixty years old. But Horace doubts whether such wine is to be found; since Spartacus, in the Servile War (73–71), laid waste the part of Italy most flourishing and richest in wine.—19. *Si qua*, 'if anywhere,' = *sicubi.*—20. *Testa*, 'jar,' for *cadus, amphora vini.*—21. *Dic—properet*, 'tell her to hasten.' The hair is called *murreus*, because it is anointed with oil of myrrh. Females at this time wore their hair gathered into a knot at the back of the head: hence *nodo cohibere.*—23. The sense fully expressed is this: if Neaera's surly porter will not allow thee to go in and execute thy commission, do not tarry expostulating with him, but hasten back to me.—25. *Albescens capillus* is opposed to *calidus juventa*, age and youth.—28. *Consule Planco;* that is, in the year 42 B. C., when Horace was twenty-two years old.

CARMEN XVI.

AD MAECENATEM.

DESCRIPTION of the power and destructive influence of gold. The poet resolves to live content with his humble lot.

INCLUSAM Danaën turris aënea
Robustaeque fores et vigilum canum
Tristes excubiae munierant satis
Nocturnis ab adulteris,
  Si non Acrisium, virginis abditae
Custodem pavidum, Jupiter et Venus
Risissent: fore enim tutum iter et patens
Converso in pretium deo.
  Aurum per medios ire satellites
Et perrumpere amat saxa potentius
Ictu fulmineo: concidit auguris
Argivi domus ob lucrum
  Demersa exitio; diffidit urbium
Portas vir Macedo et subruit aemulos
Reges muneribus; munera navium
Saevos illaqueant duces.

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1. Danaë, the daughter of Acrisius, was, in consequence of a declaration by an oracle that her son should kill his grandfather, kept by her father shut up in a strong tower, that she might never be married. But, as the story goes, Jupiter visited her in the form of a shower of gold. Her son was the hero Perseus. *Aënea*, 'strong.' Compare iii. 3, 65. — 3. *Munierant*, for the regular *munivissent*, *defendissent*. *Gram.* § 346, 2. — 6. *Pavidum*, because he feared that his daughter's son would kill him. — 7. *Fore.* The accusative with the infinitive here depends upon an omitted 'they thought, believed, knew.'—8. *Converso in pretium deo*, 'to the god, if he changed himself into gold,' *pretium* being thus = *aurum*. — 10. *Amat*, like the Greek φιλεῖ, 'is accustomed.' *Potentius ictu fulmineo*, 'more potent than the stroke of a thunderbolt.'—11. *Augur Argivus* is Amphiaraus of Argos. His wife, Eriphyle, was bribed with a golden bracelet by Polynices, who was raising an army against his brother the king of Thebes, and she persuaded her husband to accompany her brother Adrastus on the expedition, though he knew that he would perish in it. — 14. *Vir Macedo*, Philip, king of Macedonia, father of Alexander the Great. He made himself master of Olynthus, Amphipolis, Potidaea, Pydna, and many other towns, by bribery. It is related of him that he used to say any fortress could be taken into which an ass laden with gold could enter. *Aemulos reges*, his competitors for the throne of Macedonia, Pausanias, Argaeus, Arrhybas, Chersobleptes, whose under-generals he bribed. —15. *Navium—duces*, an allusion to the freedman Menas, the most

Crescentem sequitur cura pecuniam
Majorumque fames. Jure perhorrui
Late conspicuum tollere verticem,
Maecenas equitum decus.
Quanto quisque sibi plura negaverit,
Ab dis plura feret: nil cupientium
Nudus castra peto, et transfuga divitum
Partes linquere gestio,
Contemptae dominus splendidior rei,
Quam si, quidquid arat impiger Appulus,
Occultare meis dicerer horreis,
Magnas inter opes inops.
Purae rivus aquae silvaque jugerum
Paucorum et segetis certa fides meae
Fulgentem imperio fertilis Africae
Fallit sorte beatior.
Quamquam nec Calabrae mella ferunt apes,
Nec Laestrygonia Bacchus in amphora
Languescit mihi, nec pinguia Gallicis
Crescunt vellera pascuis,
Importuna tamen pauperies abest,
Nec, si plura velim, tu dare deneges.
Contracto melius parva cupidine
Vectigalia porrigam,

---

skilful admiral of Sextus Pompeius, whom Octavianus induced by bribery to desert his master.—18. *Majorum fames*, 'a hunger, thirst after more.' *Perhorrui*, a stronger expression for *nolui*. — 19. 'To raise my head so high as to be widely visible, visible far and near (*late conspicuum*);' that is, to become rich and powerful. — 22. To *plura* supply *tanto*. — 23. Construe thus: *nudus* ('without riches') *peto castra cupientium nil*, 'I betake myself to the camp, the party of those who seek nothing:' hence of course I leave, desert the party of the rich. — 25. *Contemptae — rei*, 'of a despised (that is, small) fortune.' — 26. *Arat* has the last syllable lengthened by the *ictus;* see a similar case in iii. 5, 17. As to the sense, compare i. 1, 9. —30. *Certa fides meae segetis*, 'the sure confidence that my harvest will turn out as I wish.'—32. *Fallit sorte beatior*, a Greek construction, 'my little property escapes the notice of him who glitters with the government of fertile Africa, as being, according to fate's decree (or 'in regard to lot'), happier;' that is, he does not perceive it to be happier. Hence the accusative *fulgentem* depends on *fallit*.—33. *Calabrae apes*. As to the excellence of the honey of Tarentum, see ii. 6, 14.—34. *Laestrygonia in amphora*, 'in an amphora from Formiae,' a town of Campania, famed for its wine: see i. 20, 11. For Formiae boasted that the district around it was the ancient land of the Laestrygones, of whom Homer speaks in *Odyssey*, x. 82.—35. *Languescit*. Wine loses its bitterness, becomes mild by age. *Pinguia vellera ;* that is, sheep whose fleeces are fat, thick. The wool from upper Italy, called Gallia Cisalpina, especially from the neighbourhood of Altinum, was in great repute.—39. *Contracto—cupidine*,

Quam si Mygdoniis regnum Alyattei
Campis continuem. Multa petentibus
Desunt multa: bene est, cui deus obtulit
Parca, quod satis est, manu.

'by limiting my desires.' Horace, contrary to the regular practice in prose, always treats *cupido* as masculine. *Parva vectigalia porrigam*, 'I shall extend, increase my small income' (for *vectigalia* here = *reditus* generally). — 41. *Alyattei*. Alyattes was king of Lydia, and father of the well-known Croesus. The Mygdones were a tribe in Phrygia. Hence the meaning of the passage is this: than if I were to join the kingdom of Alyattes to the fields of the Mygdonians, and thus become lord of more and richer lands.—43. *Bene est*, 'it is well with him, he is well off.'

CARMEN XVII.

AD AELIUM LAMIAM.

Ode to Aelius Lamia, who is mentioned in i. 26, 8. An invitation to a cheerful feast on the next day.

Aeli, vetusto nobilis ab Lamo,
(Quando et priores hinc Lamias ferunt
Denominatos, et nepotum
Per memores genus omne fastos
Auctore ab illo ducit originem,
Qui Formiarum moenia dicitur
Princeps et innantem Maricae
Litoribus tenuisse Lirim
Late tyrannus), cras foliis nemus

---

1. Most of the illustrious Roman families traced their descent from some mythical hero; and the Lamiae, among the number, referred the origin of their race to Lamus, a son of Neptune, and king of the Laestrygones, who is mentioned by Homer in *Odyssey*, x. 81. He was said to have reigned in Formiae. Compare the preceding ode, line 34. Hence *nobilis ab Lamo* means 'noble, since thou art descended from Lamus.' — 2. *Quando ferunt* = *quoniam narrant*, 'since people say,' or 'since it is said,' followed by an accusative with the infinitive.—3. Construe thus: *et omne genus nepotum ducit originem per memores fastos ab illo auctore, qui, etc.* The *fasti*, calendar kept by the consuls and censors, are called *memores*, because they preserved the memory of distinguished men. — 7. *Princeps*, 'first.' *Maricae*. She was the goddess of the shore at Minturnae, where the Liris (now Garigliano) discharges itself into the sea. The river forms near its mouth extensive marshes.—9. *Late tyrannus* =

Multis et alga litus inutili
Demissa tempestas ab Euro
Sternet, aquae nisi fallit augur
  Annosa cornix. Dum potis, aridum
Compone lignum: cras Genium mero
Curabis et porco bimestri
Cum famulis operum solutis.

---

late regnans, 'reigning over a wide dominion.' Construe thus: *cras tempestas demissa ab Euro* ('sent, brought by Eurus') *sternet nemus multis foliis et litus inutili alga;* that is, there will be a great storm.—12. *Aquae—augur*, 'the predicter of water, of rain.' When the hoarse tones of the crow were heard at night, the circumstance was said to presage rain.—13. *Annosa,* because, according to the belief of the ancients, it lived for seven generations. *Dum potis, scil. est*, 'so long as it is possible.' *Aridum lignum*, 'dry wood:' do it before the wood becomes damp from the rain.—14. *Genium curabis.* The common expression is, *Genio indulgere*, 'to enjoy one's self' by holding a banquet. — 16. *Operum solutis*, a Greek construction for *opere solutis, liberatis*, 'freed from labour.'

CARMEN XVIII.

AD FAUNUM.

Ode to Faunus, the rural god, who gave increase to the seed and the flocks. His festival was celebrated twice in the year — on the Ides of February and the Nones of December; that is, at the commencement and close of agricultural operations.

Faune, Nympharum fugientum amator,
Per meos fines et aprica rura
Lenis incedas abeasque parvis
Aequus alumnis,
  Si tener pleno cadit haedus anno,
Larga nec desunt Veneris sodali

---

3. *Lenis incedas*, 'go gently, or graciously,' be gracious. The expression *abeas aequus* has the same force. The poet fancies that Faunus goes over the fields, examining them, blessing some, and cursing others. *Parvi alumni* are the young cattle.—5. The idea is this: if I, at the end of the year, on the Nones of December, offer a sacrifice to thee, as I certainly shall, or, because I shall do so, be gracious to me. *Pleno anno*, 'when the year is full;' that is, at the end of it.—6. *Veneris sodali*, in apposition to *craterae*, because wine

Vina craterae, vetus ara multo
Fumat odore.
  Ludit herboso pecus omne campo,
Cum tibi Nonae redeunt Decembres;
Festus in pratis vacat otioso
Cum bove pagus;
  Inter audaces lupus errat agnos;
Spargit agrestes tibi silva frondes;
Gaudet invisam pepulisse fossor
Ter pede terram.

---

and love are always supposed to go together.—7. *Vetus ara*, 'thy old altar,' such as country people usually have.—12. *Pagus*, 'the village;' that is, the country people; said without any special reference to Horace's estate.—13. A sign of the power of Faunus: he can make the sheep bold and the wolf tame.—14. This probably refers to the fact that the country people used to strew over with leaves the place where they held the festival of Faunus.—15. *Fossor*, 'the vinedresser,' by whom the earth is *invisa*, 'hated,' because he has to work on it. *Gaudet pepulisse*, 'he rejoices in beating it;' that is, in dancing. He beats it *ter*, because the measure of the dance is *triple* time.

CARMEN XIX.

AD TELEPHUM.

An ode, containing instructions, delivered in a playful strain, regarding the proper subjects of conversation at banquets. The poet asks not for learned discussions, but for free, easy talk about wine, baths, taverns, and love, interspersed occasionally with a toast to any friend who has recently met with good fortune, or the like.

Quantum distet ab Inacho
Codrus, pro patria non timidus mori,
Narras, et genus Aeaci
Et pugnata sacro bella sub Ilio;

---

2. Codrus, the last king of Athens, in a battle with the Heraclidae, voluntarily gave up his life for the safety of his country: hence he is here called *non timidus* = *audax*, *mori pro patria*. His line of descent from Inachus, a mythical king of Argos, is adduced as an instance of an abstruse but very unprofitable subject of conversation, as also the genealogy of Aeacus, from whom Peleus, Achilles, Telamon, and Ajax were said to be sprung.—4. *Sacro Ilio*,

Quo Chium pretio cadum
Mercemur, quis aquam temperet ignibus,
Quo praebente domum et quota
Pelignis caream frigoribus, taces.
Da lunae própere novae,
Da noctis mediae, da puer auguris
Murenae. Tribus aut novem
Miscentur cyathis pocula commodis.
Qui Musas amat impares,
Ternos ter cyathos attonitus petet
Vates; tres prohibet supra
Rixarum metuens tangere Gratia
Nudis juncta sororibus.
Insanire juvat. Cur Berecyntiae

---

a standing phrase in Homer, Ἴλιος ἱρή.—6. *Quis aquam temperet ignibus*, 'who makes the water bearable, comfortably tepid, by fire;' that is, who prepares warm baths. We are perhaps to understand the reference to be to public baths, the excellences or defects of which were a suitable subject for table-talk.—7. *Quo praebente*, &c. This is to be understood of an inn or tavern-keeper, who lets one of his rooms to a company. *Quota*, *scil. hora*, 'at what hour.'—8. *Pelignis frigoribus;* that is, cold such as prevails among the Apennines, where the Peligni dwell. Hence we see that the ode was written in winter.—9. *Da*, supply *cyathum*, 'give me a cup, *novae lunae*, to drink to the new moon.' Compare iii. 8, 13.—10. *Noctis mediae*, 'to drink to midnight,' to which we mean to extend our carousal. *Auguris Murenae*, 'to the health of our augur Murena;' that is, to the health of our friend Murena, who has recently obtained the priestly office of augur. Who this Murena was is uncertain.—11. *Tribus aut novem, etc.* The sense may be gathered from the following explanation:—A *poculum*, one of the large cups out of which the Romans drank, held about as much as twelve *cyathi*—small cups which were used for taking the wine from the pitcher. Now the wine was very seldom drunk unmixed, and there were chiefly two degrees of mixture: first, three *cyathi* of wine, in nine of water; that is, only one-fourth being wine—this was the mixture commonly preferred; and secondly, three *cyathi* of water in nine of wine, thus three-fourths being wine. This latter mixture pleases the poet, who means to put himself into an inspired (*attonitus*, enthusiastic) state of mind. He would have even three more *cyathi* of wine (line 15, *tres supra*, 'three besides,' besides the nine); that is, he would drink his wine pure, but this would intoxicate him, and make him offend the Graces; that is, transgress the rules of propriety.—12. *Commodis*, a poetical construction for the adverb *commode*, 'suitably, properly, comfortably.'—13. *Impares*, because there were nine, an odd number.—17. *Nudis juncta sororibus*, for the Graces are often represented naked, twined in each other's arms.—18. The flutes are called *Berecyntiae*, because they were used in the worship of the *Mater magna;* and Berecyntus is a mountain in

Cessant flamina tibiae?
Cur pendet tacita fistula cum lyra?
  Parcentes ego dexteras
Odi: sparge rosas; audiat invidus
Dementem strepitum Lycus
Et vicina seni non habilis Lyco.
  Spissa te nitidum coma,
Puro te similem, Telephe, Vespero
Tempestiva petit Rhode;
Me lentus Glycerae torret amor meae.

Phrygia, which was the chief seat of this deity.—20. *Pendet*, 'hang on the wall.'—21. *Parcentes dexteras*, 'niggardly hands,' hands that do not always give bountifully at a banquet.—23. *Lycus*, a fictitious name for a churlish old man, who lives in the neighbourhood. The names which come afterwards are also fictitious.—24. *Non habilis* = *non apta*, 'not suitable,' because she is too young for him.—25. *Spissa coma*, 'with thick hair,' an ablative of quality. Thick hair being a sign of youth, Telephus is contrasted with old Lycus.—26. *Puro similem Vespero*, 'like the evening star, when it rises in a clear, cloudless sky.'—27. *Tempestiva;* that is, suited to thy youth, which is still tender.

CARMEN XXI.

AD AMPHORAM.

Ode to a wine-pitcher, which the poet has had brought down from the so-called *apotheca* (see iii. 8, 11, note), for the entertainment of his patron and friend M. Valerius Messalla Corvinus. Messalla was born in the year 59 B.C., and in his youth distinguished himself in the army of Brutus and Cassius by his talents for military command. He afterwards joined the party of Antony, then that of Octavianus, was consul in the year 31 B.C., and triumphed in the year 27 B.C., after the conquest of the Aquitani. After this he lived in literary leisure, devoted especially to the study and practice of oratory; and it is his ability in regard to this which Horace extols in this ode, briefly, indeed, but highly.

O NATA mecum consule Manlio,
Seu tu querelas sive geris jocos

---

1. *Nata mecum*, 'sprung, grown (which should properly have been said of the wine itself) with me,' in the year 65 B.C., when L. Aurelius Cotta and L. Manlius Torquatus were consuls.—2. *Seu geris*, 'whether thou carriest along with thee.' The poet fancies that wine, when grown and pressed, receives, as it were by divine

Seu rixam et insanos amores
Seu facilem, pia testa, somnum,
Quocunque lectum nomine Massicum
Servas, moveri digna bono die,
Descende, Corvino jubente
Promere languidiora vina.
Non ille, quamquam Socraticis madet
Sermonibus, te neglegit horridus:
Narratur et prisci Catonis
Saepe mero caluisse virtus.
Tu lene tormentum ingenio admoves,
Plerumque duro; tu sapientium
Curas et arcanum jocoso
Consilium retegis Lyaeo;
Tu spem reducis mentibus anxiis
Viresque et addis cornua pauperi,
Post te neque iratos trementi
Regum apices neque militum arma.
Te Liber et, si laeta aderit, Venus
Segnesque nodum solvere Gratiae

---

appointment, the power of exciting a particular feeling or disposition, either cheerfulness or sadness, quarrelsomeness, love, or sleepiness. Hence in line 5, in speaking of the Massic wine, he says *Quocunque nomine lectum*, 'gathered with whatever destination.' Properly, the grapes only are gathered.—6. *Moveri digna bono die*, a poetical construction, after the Greek, for *digna quae movearis bono die*. A *dies bonus* is 'a lucky day,' opposed to *dies ater*. —7. *Descende;* namely, from the *apotheca*, which was in the upper part of the house. *Jubente;* that is, since the presence of Corvinus commands, since my joy at the fact that Corvinus will partake of a banquet with me, and my desire to honour him lead (order) me to bring down milder (that is, older) wine (*languidiora vina;* see iii. 16, 35.) We must not, however, imagine that Corvinus was really impertinent enough to assume the master in his friend's house. — 9. The word *madet* is often used of one who has drunk plentifully of wine: hence it is here applied to Corvinus, as full of such conversations as Socrates and his disciples used to hold. These were celebrated in antiquity not so much for their philosophic depth and learning as for their wit and gracefulness. — 10. *Horridus*, 'barbarous, uncultivated,' hence 'austere.'— 11. *Prisci Catonis*, 'old Cato;' that is, Cato the Elder, called Censorius, by whose advice Carthage was destroyed. — 13. *Lene tormentum*, 'a gentle torture.' Thou subduest a stern and otherwise inflexible character, by torturing it, as it were, after a pleasant fashion. Those whom the rack could not bend often yield to the gentle force of wine. — 16. *Lyaeo*. See i. 7, 22. — 18. *Cornua*, 'courage,' as the animals that have horns possess more courage than others. — 20. *Apices;* that is, *diademata*. See i. 34, 14. — 21. *Te — producent*, 'thee (properly, the amphora, hence the banquet which is kept up with the wine from the amphora) they shall prolong.'— 22. *Segnes nodum solvere;* that

Vivaeque producent lucernae,
Dum rediens fugat astra Phoebus.

is, *quae raro, quae nunquam solvunt nodum*. Compare i. 30, 6; and iii. 19, 17.—23. *Vivae*, 'living;' that is, burning.

CARMEN XXIII.

AD PHIDYLEN.

Consolatory ode to a poor woman. The gods look not upon rich offerings and splendid presents, but upon purity of character.

Coelo supinas si tuleris manus
Nascente Luna, rustica Phidyle,
Si thure placaris et horna
Fruge Lares avidaque porca;
Nec pestilentem sentiet Africum
Fecunda vitis, nec sterilem seges
Robiginem aut dulces alumni
Pomifero grave tempus anno.
Nam quae nivali pascitur Algido
Devota quercus inter et ilices
Aut crescit Albanis in herbis
Victima, pontificum secures
Cervice tinget: te nihil attinet
Tentare multa caede bidentium
Parvos coronantem marino
Rore deos fragilique myrto.

1. *Coelo = ad coelum. Supinas manus.* Suppliants raised their hands before them, turning the palms outwards.—3. *Horna fruge*, 'with fruits such as the year has brought thee.'—5. *Pestilentem Africum*, 'the devastating Scirocco.' See i. 3, 12.—7. *Robiginem*, a disease in grain, 'mildew, blight.' *Dulces alumni*, the young goats, sheep, &c. Compare iii. 18, 4.—8. *Pomifero anno*; that is, *auctumno*, 'in autumn.'—9. The Roman *pontifices* possessed on Mount Algidus (as to which compare i. 21, 6), and near Alba Longa extensive pastures, on which the cattle grazed that were intended for the great public sacrifices of the Roman people. Hence the sense is this: let the pontifices care for greater sacrifices, yours need only be small.—10. *Devota*, 'consecrated to the gods.'—14. *Multa caede bidentium*, poetical for *caede multarum ovium*; for *bidentes* was the name given in the Roman sacrificial language to sheep two years old.—15. *Parvos deos*; namely, the Lares, of whom thou hast little images upon thy hearth.—16. *Fragili*, 'delicate,' easily broken.

Immunis aram si tetigit manus,
Non sumptuosa blandior hostia
Mollivit aversos Penates
Farre pio et saliente mica.

—17. The sense is this: piety, even when it does not bring offerings, is more pleasant to the gods than wickedness which brings large offerings. *Immunis* is used in its strict etymological sense = *sine munere*, 'without a present.'—19. *Aversos Penates*, 'the angry Penates,' who, to show their wrath, have turned away their faces. —20. *Far* (coarse meal) and *mica saliens* (salt which, when thrown into the fire, crackles and emits sparks) were main constituents of every sacrifice.

CARMEN XXIV.

IN AVAROS.

A DESCRIPTION of the immorality prevalent in the poet's age, and which arose chiefly from avarice and eager striving after gain.

INTACTIS opulentior
Thesauris Arabum et divitis Indiae
Caementis licet occupes
Tyrrhenum omne tuis et mare Apulicum;
Si figit adamantinos
Summis verticibus dira Necessitas
Clavos, non animum metu,
Non mortis laqueis expedies caput.
Campestres melius Scythae,

1. *Intactis thesauris*, ablative dependent on the comparative *opulentior*, said for *quam intacti thesauri*, 'than the treasures which the Romans have not yet touched.' Compare i. 29, 1.—3. *Caementis.* Compare iii. 1, 34. The sense is: thou buildest for thyself the most magnificent villas all along the shore of the sea, yet thy wealth and thy splendour can give thee no help against Death.—4. *Mare Apulicum.* This sea lies opposite to the Tyrrhenian, and is elsewhere called *Mare Superum* or *Mare Ionicum.* As to the quantity of *Apulicum*, see iii. 4, 9, note.—5. *Si figit—clavos;* literally, 'if cruel Necessity drives her adamantine nails into the top of thy house;' that is, if the Fates bring thy life to a close; for we frequently meet in ancient authors with the idea that the Parcae occasion death to a man by driving nails into his house. Compare i. 35, 17; and as to *adamantinos*, i. 6, 13.—9. *Scythae.* Homer, in Iliad, xiii. 6, calls them the justest of men. They are here called *cam-*

Quorum plaustra vagas rite trahunt domos,
Vivunt et rigidi Getae,
Immetata quibus jugera liberas
  Fruges et Cererem ferunt,
Nec cultura placet longior annua,
Defunctumque laboribus
Aequali recreat sorte vicarius.
  Illic matre carentibus
Privignis mulier temperat innocens,
Nec dotata regit virum
Conjux, nec nitido fidit adultero.
  Dos est magna parentium
Virtus et metuens alterius viri
Certo foedere castitas;
Et peccare nefas aut pretium est mori.
  O quisquis volet impias
Caedes et rabiem tollere civicam,
Si quaeret PATER URBIUM
Subscribi statuis, indomitam audeat
  Refrenare licentiam,

---

pestres = νομάδες, 'wandering over their plains.'—10. *Rite*, 'as is the custom of their nation.'—11. *Rigidi*, because they lived in the cold north.—12. *Immetata*, 'not measured,' for the Getae or Dacians, as they led a nomadic life, had no property. Hence also the *fruges* are called *liberae*, because they belonged to the whole people, not to one individual.—14. *Annua*, ablative, for *quam annua*. The reader should compare with this description of the Getae what Caesar (*Bell. Gall.* iv. 1) says of the Suevi.—16. *Vicarius;* properly, the substitute that the upper slaves of wealthy people used to keep, here one who cultivates a piece of land after another; that is, takes his place; the 'possessor in his turn;' there being no proprietor, strictly so called. *Recreat*, 'allows him to recruit, affords him leisure.'—18. *Mulier temperat innocens.* The wives, not being greedy after gold (hence *innocentes*), spare, do not lay snares for their stepsons, who can no longer be protected by their own mother.—19. *Nec dotata.* The wives in Rome who had brought their husbands large dowries, ruled them thereby. The Getae had neither dowries nor female rule.—21. *Parentium virtus*, 'the virtue inherited from their parents.' This is the dowry of the Getan maids.—22. *Metuens alterius viri;* that is, *spernens alterum virum.*—24. *Nefas*, *scil. est.* The sense is this: a transgression of chastity (*peccare*) is with them a sin (*nefas*); and hence does not occur, or, if it does occur, the reward, punishment (*pretium*), is death.—26. *Rabiem civicam*, such as was exhibited in the long civil wars which preceded the reign of Augustus.—27. The sense is: if he wishes (*quaeret—volet*) that on the base of his statues there should be added to his name the epithet 'Father of the City,' or 'Father of his Country.' This is an allusion to the fact that Augustus was at this time seeking, by salutary arrangements and laws, to gain this name, which afterwards he actually obtained.—29. *Licentiam*, 'shamelessness, licen-

Clarus postgenitis: quatenus (heu nefas!)
Virtutem incolumem odimus,
Sublatam ex oculis quaerimus invidi.
  Quid tristes querimoniae,
Si non supplicio culpa reciditur,
Quid leges, sine moribus
Vanae, proficiunt, si neque fervidis
  Pars inclusa caloribus
Mundi nec Boreae finitimum latus
Durataeque solo nives
Mercatorem abigunt? Horrida callidi
  Vincunt aequora navitae;
Magnum pauperies opprobrium jubet
Quidvis et facere et pati,
Virtutisque viam deserit arduae.
  Vel nos in Capitolium,
Quo clamor vocat et turba faventium,
Vel nos in mare proximum
Gemmas et lapides, aurum et inutile,
  Summi materiem mali,
Mittamus, scelerum si bene poenitet.
Eradenda cupidinis
Pravi sunt elementa, et tenerae nimis

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tiousness;' *libertas* which goes beyond bounds.—30. *Clarus postgenitis;* that is, *clarus apud posteros;* by such conduct he will gain fame with posterity. *Quatenus = quoniam.* The sense is: we hate virtue so long as it continues among us (*incolumem*), but when it has sunk, has been removed from our eyes, then we seek it, and envy those days as happy in which it was with us.—34. *Supplicio culpa reciditur,* 'the fault, vice, is cut off by severe punishment,' like a sore.—35. *Leges sine moribus vanae* go together, 'laws, which have no force without morals.'—36. *Si neque, etc.* The sense of the whole sentence is this: complaints and enactments can be of no radical benefit, so long as the need of money and thirst for it continue.—37. Construe thus: *pars mundi inclusa fervidis caloribus;* that is, the southern zone, uninhabitable from the heat; hence, especially, the interior of Africa. In the same way, in the next line, *latus* (*mundi*) *finitimum Boreae,* the northern zone.—42. *Magnum opprobrium* is in opposition to *pauperies,* 'poverty, which is the greatest disgrace.'—44. *Arduae,* because the path to virtue is steep, because virtue is difficult to attain.—45. The poet thinks that an improvement of the public morals can be effected only by utterly annihilating money. This may be done—sufficiently at least for all practical purposes—either by consecrating it all to the gods, and depositing it in the temples, particularly in the temple of Jupiter, the supreme Roman god, on the Capitol, or by throwing it into the sea. *In Capitolium;* namely, *mittamus,* in line 50.—46. *Faventium,* 'of applauders,' for this is the proper sense of *favere.*—50. *Bene,* 'truly, sincerely, thoroughly.'—52. *Tenerae nimis mentes,* 'too

Mentes asperioribus
Formandae studiis. Nescit equo rudis
Haerere ingenuus puer
Venarique timet, ludere doctior,
Seu Graeco jubeas trocho,
Seu malis vetita legibus alea,
Cum perjura patris fides
Consortem socium fallat et hospitem,
Indignoque pecuniam
Heredi properet. Scilicet improbae
Crescunt divitiae; tamen
Curtae nescio quid semper abest rei.

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effeminate minds.' To this refers the subsequent description of the entrance of foreign, particularly Greek manners. — 54. *Equo haerere*, nearly equivalent to *equo vehi*, 'to ride;' but with a touch of humour, exactly expressed by our 'to stick on a horse's back.' *Rudis*, 'inexperienced;' namely, in riding. — 57. *Trocho*. The *trochus* was an iron hoop adorned with bells, with which boys used to play. — 58. *Seu malis vetita legibus alea*, 'or preferrest (*mālis* from *malo*) — namely, to have him play — with dice which are forbidden by the laws.' There existed among the Romans from early times laws prohibiting all games of chance, particularly with dice. — 59. *Perjura patris fides*. Whilst the son is thus rendered effeminate by a foreign education, the father is endeavouring by every means, even by dishonesty, to make money. Hence 'the perjured word of the father' is equivalent to 'the father, who breaks his word and his oath.' — 60. *Consortem socium*, 'his partner in business;' for this is the proper sense of *consors*, one who has, along with another, a *sors*, capital, for carrying on business. — 62. *Properet* = *propere paret*, 'is hurriedly acquiring.' *Scilicet*, here 'naturally,' 'it is not to be wondered at that.'—64. *Curtae rei* = *mancae, nimis parvae rei familiari*. So the father thinks at least, since, never content with what he has, he is always seeking more wealth.

CARMEN XXV.

HYMNUS IN BACCHUM.

ODE to Bacchus, inspired by whom the poet declares that he wishes to sing the praises of Augustus.

Quo me, Bacche, rapis tui
Plenum? quae nemora aut quos agor in specus

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2. *Quae nemora* is governed by *in*, which is given in the following member of the clause, *quos in specus*. The meaning of the poetical expression is: to what wilt thou inspire me, O Bacchus? —

Velox mente nova? quibus
Antris egregii Caesaris audiar
  Aeternum meditans decus
Stellis inserere et concilio Jovis?
Dicam insigne recens adhuc
Indictum ore alio. Non secus in jugis
  Exsomnis stupet Evias,
Hebrum prospiciens et nive candidam
Thracen ac pede barbaro
Lustratam Rhodopen, ut mihi devio
  Ripas et vacuum nemus
Mirari libet. O Naiadum potens
Baccharumque, valentium
Proceras manibus vertere fraxinos,
  Nil parvum aut humili modo,
Nil mortale loquar. Dulce periculum est,
O Lenaee, sequi deum
Cingentem viridi tempora pampino.

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3. *Velox mente nova*, 'winged, rendered fleet by a new mind.' *Mens nova*, the feeling which was not in my bosom till Bacchus put it there, enthusiasm, inspiration.—4. Construe thus: *audiar meditans inserere aeternum decus Caesaris stellis*, 'shall I be heard, as I purpose, strive, to set the fame of Augustus among the stars, thus making it undying.' He purposes, in short, to write a poem in praise of the emperor.—6. *Concilio Jovis*, 'among the council of Jupiter,' who holds just such a deliberative assembly of the other gods as the Roman senate was. An allusion to the prudent legislation of Augustus.—7. *Insigne recens*, 'a star newly risen,' and consequently as yet unsung by any other (*indictum adhuc ore alio.*) Hercules and Romulus had been brilliant stars, and were afterwards taken up to be gods. Hence Augustus himself is here the *insigne.*—8. *Non secus* is to be connected with *ut* in line 12. The prose expression is *non secus ac.* 'Not otherwise does the Bacchant feel enthusiasm than I shall do.' The Bacchant is called *Evias*, from *Evius*, the surname of Bacchus. See i. 18, 9. She is called *exsomnis*, because she celebrates her rites in the night. The chief seat of the Bacchantes was Thrace, where the river Hebrus and the mountain-range of Rhodope were. The inhabitants were called by the Greeks, in the strict use of the word, barbarians: hence in line 11, *pede barbaro.*—12. *Devio*, 'wandering away from the abodes of men.' Hence the *nemus* is called *vacuum*, 'desolate, empty of men.'—14. *Naiadum potens*; namely, Bacchus. Compare i. 3, 1; *potens Cypri.*—16. *Vertere* for *evertere*, 'to tear up, or overthrow.' The Bacchic frenzy was said to give the women such strength that they could root up trees with their hands.—18. *Dulce periculum.* It is dangerous for a mortal to approach the god, for the divine influence is exerted even over the bodies of the devotees. However, this danger is sweet, pleasant.—20. Bacchus is represented with his temples begirt with a garland of vine-twigs and leaves.

CARMEN XXIX.

AD MAECENATEM.

THE poet invites his patron Maecenas to visit him at his Sabine farm. To this invitation are added reflections on wealth, and the true way of enjoying life.

TYRRHENA regum progenies, tibi
Non ante verso lene merum cado
Cum flore, Maecenas, rosarum et
Pressa tuis balanus capillis
  Jamdudum apud me est. Eripe te morae,
Ne semper udum Tibur et Aesulae
Declive contempleris arvum et
Telegoni juga parricidae.
  Fastidiosam desere copiam et
Molem propinquam nubibus arduis;

---

1. *Tyrrhena regum progenies.* See i. 1, 1.—2. *Non ante verso cado,* 'from a pitcher never before turned over;' that is, inclined so as to pour out wine. Hence the meaning is: a new *amphora* must be broken open in honour of Maecenas. *Lene merum,* 'mild wine,' wine which has become mild by age. See iii. 16, 35.—4. *Tuis capillis,* 'for thy hair.' *Balanus,* an Arabian aromatic fruit, which, as we see here, came to Rome just as it grew, and was pressed (*pressa*) for its oil there.—5. *Jamdudum apud me,* 'already for a long time beside me, in my house.' In *jamdudum* we see Horace's longing for a visit from his patron and friend.—6. Maecenas had his palace at Rome on the Esquiline, the highest hill in the city (whence, in line 10, the house is called *moles propinqua nubidus arduis*), which was famed for its salubrious air, and for the view that a person could obtain from it over the whole of Rome. Maecenas, in his will, bequeathed his house to Augustus, and thus it came into the possession of the Roman emperors. Nero is said to have looked from it upon the burning city. Here the poet is to be understood quite literally, when he speaks of Maecenas surveying the so-called Campagna di Roma, as the Esquiline Hill commanded this view. Three towns were particularly prominent in the view—namely, Tibur (now Tivoli), as to which, compare i. 7, 12; the ancient town of Aesula, on the slope of the Alban hills (hence *declive arvum*); and Tusculum, which was situated on the ridge of the Alban hills, and was celebrated as a place of great strength, but in modern times, since its destruction in the middle ages, may be considered as represented by the town of Frascati, at the foot of the range. The local tradition in regard to the origin of Tusculum was, that it had been founded by Telegonus, a son of Ulysses, who un-

Omitte mirari beatae
Fumum et opes strepitumque Romae.
  Plerumque gratae divitibus vices
Mundaeque parvo sub lare pauperum
Coenae sine aulaeis et ostro
Sollicitam explicuere frontem.
  Jam clarus occultum Andromedae pater
Ostendit ignem, jam Procyon furit
Et stella vesani Leonis,
Sole dies referente siccos;
  Jam pastor umbras cum grege languido
Rivumque fessus quaerit et horridi
Dumeta Silvani, caretque
Ripa vagis taciturna ventis.
  Tu civitatem quis deceat status,
Curas et urbi sollicitus times,
Quid Seres et regnata Cyro
Bactra parent Tanaisque discors.
  Prudens futuri temporis exitum
Caliginosa nocte premit deus,

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designedly killed his father.—11. *Beatae Romae,* 'of wealthy Rome,' for this is generally the sense of *beatus.*—13. *Vices,* 'change.'—14. *Sub lare = sub tecto,* the god for that which he protects.—16. *Sollicitam explicuere frontem,* 'unwrinkle, smooth the anxious brow;' that is, generally, drive away care and trouble. The perfect is here used in an aorist sense, of that which commonly happens.—17. The sense is this: summer is already come, the season when residence in the country is delightful. In the beginning of July the star named after Cepheus, the father of Andromeda, rises; then the Procyon (Latin Antecanis), one of the stars in the constellation of Orion; soon after it the dogstar (Canicula) itself; and finally, the star of the Lion makes its appearance, which is called here *vesanus,* because it brings the greatest heat.—20. *Referente,* 'bringing back every year.'—21. *Pastor—quaerit* is to be understood generally of all shepherds, but more particularly of those who tended the extensive flocks which, during the winter, fed in the plains of Apulia and Calabria, but in the summer were taken up to the hills of Lucania.—22. *Horridi,* 'rough, shaggy,' for he is represented with the hairy feet of the goat.—25. It does not appear that Horace alludes here to the *praefectura urbis,* which Maecenas held in the year 30 B. C., during the absence of Augustus from the city. He would have indicated it more distinctly. We have here simply a general description of political employments.—27. *Regnata Cyro,* 'once reigned over by Cyrus,' which once belonged to the great Persian empire. As to the construction of *regnare,* see ii. 6, 12, note.—28. *Tanais* is used here for the Scythians on its banks, and their neighbours the Parthians.—29. *Prudens,* 'not without

Ridetque, si mortalis ultra
Fas trepidat. Quod adest, memento
Componere aequus: cetera fluminis
Ritu feruntur, nunc medio alveo
Cum pace delabentis Etruscum
In mare, nunc lapides adesos
Stirpesque raptas et pecus et domos
Volventis una non sine montium
Clamore vicinaeque silvae,
Cum fera diluvies quietos
Irritat amnes. Ille potens sui
Laetusque deget, cui licet in diem
Dixisse 'Vixi;' cras vel atra
Nube polum pater occupato
Vel sole puro; non tamen irritum
Quodcunque retro est, efficiet, neque
Diffinget infectumque reddet
Quod fugiens semel hora vexit.
Fortuna, saevo laeta negotio et
Ludum insolentem ludere pertinax,
Transmutat incertos honores,
Nunc mihi nunc alii benigna.
Laudo manentem; si celeres quatit
Pennas, resigno quae dedit, et mea
Virtute me involvo, probamque

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purpose.'—31. *Ultra fas*, 'beyond what he is permitted to know, beyond what the gods have allowed him,' for this is *fas*. *Trepidat* = *curat timet*.—32. *Quod adest*, the present, and that which immediately follows it; the things of to-day and to-morrow.—33. *Aequus*, 'with equity, justice;' the adjective for the adverb, which would have been used in prose. *Fluminis;* namely, the Tiber, from which the whole of the following comparison is taken. —35. *Cum pace* = *placide, quiete*, 'peacefully, calmly.'—40. *Diluvies*, 'a flood.' When the melting of the snow on the mountains has swelled the tributaries of the Tiber, Anio, Nar, and Clanis, which commonly flow peacefully along, then the Tiber also becomes an impetuous torrent.—41. *Potens sui*, 'master of himself,' so that he keeps his passions under subjection.—42. *In diem*, 'for every day.'—44. *Polum*, as frequently, 'the sky' generally.—47. *Diffinget*, 'change the form of, alter.'—49. *Laeta saevo negotio*, 'who rejoices in her cruel employment;' namely, impoverishing the wealthy and humbling the proud.—50. *Ludere*, depending, according to a Greek construction, on *pertinax*, 'obstinate to play;' that is, 'in playing.'—53. *Celeres pennas*. Compare i. 34, 15.—54. *Resigno*, a term taken from the Roman money-dealings, = *rescribo*, 'I pay by bill, I give back.' Compare *Epist*. i. 7, 34.—55. *Virtute mea me involvo*, 'I wrap myself up in mine integrity,' as in a toga. Dying persons used to draw the toga over their head,

Pauperiem sine dote quaero.
Non est meum, si mugiat Africis
Malus procellis, ad miseras preces
Decurrere et votis pacisci,
Ne Cypriae Tyriaeque merces
Addant avaro divitias mari.
Tum me biremis praesidio scaphae
Tutum per Aegaeos tumultus
Aura feret geminusque Pollux.

---

and thus quietly await the struggle with the last enemy. — 56. *Sine dote*, 'without any present,' which Fortune gives man as a dowry. — 58. *Malus*, 'the mast,' used here by synecdoche for the ship generally. Compare i. 14, 5. — 59. *Votis pacisci*, to gain peace and rest by vowing presents to the gods should the ship reach the land safely. — 62. *Biremis* here does not mean, as usual, a ship with two banks of oars; but, as we see from *scaphae*, a small boat impelled by two oars. — 63. *Aegaeos tumultus*, 'the raging storms of the Aegean.' — 64. *Geminus Pollux*. See i. 3, 2, and i. 12, 25.

CARMEN XXX.

Closing poem of the first three books of the odes, in which, as if his productions as a lyrist were here to end, Horace, with a just consciousness of his merits in this department, promises to himself immortality from his odes.

Exegi monumentum aere perennius
Regalique situ pyramidum altius,
Quod non imber edax, non Aquilo impotens
Possit diruere aut innumerabilis
Annorum series et fuga temporum.
Non omnis moriar, multaque pars mei
Vitabit Libitinam: usque ego postera
Crescam laude recens, dum Capitolium

---

1. *Aere*, 'than brass;' that is, than a statue of brass (*aëneo monumento*), such as commonly used to be erected to the memory of illustrious men. — 2. *Situ*, 'than the structure.' — 3. *Impotens*; namely, *sui*, = *vehemens*. — 5. *Fuga temporum*, poetical for *tempus fugax*. — 6. *Omnis*, 'utterly.' Hence afterwards *multa pars mei*, poetical for *magna pars mei*; namely, my genius, the memory of what my genius has created. — 7. *Libitinam*. Venus Libitina was the goddess of sepulture: at her temple all deaths in Rome were announced, as the births were at that of Juno Lucina. *Usque* = *semper*. *Postera laude*; that is, *laude posterorum*, by the praise of posterity, which shall cause me to be ever *recens*, as one who is but just dead. —

Scandet cum tacita virgine pontifex.
Dicar, qua violens obstrepit Aufidus,
Et qua pauper aquae Daunus agrestium
Regnavit populorum, ex humili potens,
Princeps Aeolium carmen ad Italos
Deduxisse modos. Sume superbiam
Quaesitam meritis et mihi Delphica
Lauro cinge volens, Melpomene, comam.

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9. *Cum tacita virgine;* that is, with the vestal virgins, *virgo* and *pontifex* being used collectively. Hence the sense is: so long as the Roman priests, accompanied by the vestals, who maintain a solemn silence, go up to the Capitol to offer public sacrifices; that is, so long as Rome, the Eternal City, continues. — 10. Construe thus: *dicar princeps deduxisse Aeolium carmen ad Italos modos*, 'I shall be celebrated as having been the first to bring over the Aeolian verse to Italian measures;' that is, as the first to write in Latin such lyrics as, erewhile, were sung by Sappho and Alcaeus, who composed in the Aeolic dialect of Greek. Aufidus (now Ofanto), a river near Venusia, the birthplace of the poet.—11. As to Daunus, compare i. 22, 14, note. The hero of the country is here named for the country itself; hence the epithet *pauper aquae* is applied to him, Apulia being deficient in water. *Agrestium populorum*, genitive dependent on *regnavit*, according to the Greek construction ἄρχειν, κρατεῖν τινος. — 12. *Ex humili potens;* that is, *humili loco natus, sed potens carminibus*. — 15. *Delphi calauro*, 'with the Delphic laurel,' with the laurel with which Apollo, whose chosen seat is Delphi, crowns poets. Hence the meaning is: grant, O Muse, that I may be universally acknowledged as a true lyric poet. — 16. *Volens* = *propitia*, 'graciously.'

LIBER QUARTUS.

CARMEN II.

AD IULUM ANTONIUM.

In this ode Horace excuses himself for not attempting that lofty kind of lyric poetry which Pindar had cultivated among the Greeks, but contenting himself with imitating the lighter songs of Alcaeus and Sappho. The poem is addressed to Mark Antony's son, Iulus Antonius, who was brought up by Augustus and his sister Octavia. At this time Antonius was held in respect and honour; so much so, indeed, that in the year 10 B. C., he obtained the consulship. Afterwards, however, in 2 B. C., he was discovered to be implicated in a conspiracy against the emperor, and was obliged to kill himself. The ode was written shortly before 13 B. C.

Pindarum quisquis studet aemulari,
Iule, ceratis ope Daedalea
Nititur pennis vitreo daturus
Nomina ponto.
Monte decurrens velut amnis, imbres
Quem super notas aluere ripas,
Fervet immensusque ruit profundo
Pindarus ore,
Laurea donandus Apollinari,
Seu per audaces nova dithyrambos

---

2. *Ceratis ope Daedalea—pennis*, 'on wings which, like those once made by Daedalus, are but artificial, fastened with wax.' An allusion to the well-known story of Daedalus, who, with his son Icarus, flew away from Crete by means of wings which the father had constructed of wax. Icarus, however, the wax of his wings being melted by the sun, fell and was drowned in the sea, which, from his name, was afterwards called the Icarian. — 3. *Vitreo ponto.* Compare i. 17, 20. — 6. *Super notas ripas*, 'over its well-known banks,' the banks within which it keeps when not swollen by rains. —7. *Profundo ore;* that is, *grandiloquo, magnifico.* The figure of the river is still preserved. — 9. *Apollinari.* See iii. 30, 15. — 10. *Nova verba devolvit*, an allusion to the fact that Pindar, in his dithy-

Verba devolvit numerisque fertur
Lege solutis;
Seu deos regesve canit, deorum
Sanguinem, per quos cecidere justa
Morte Centauri, cecidit tremendae
Flamma Chimaerae;
Sive, quos Elea domum reducit
Palma coelestes pugilemve equumve,
Dicit et centum potiore signis
Munere donat,
Flebili sponsae juvenemve raptum
Plorat, et vires animumque moresque
Aureos educit in astra nigroque
Invidet Orco.
Multa Dircaeum levat aura cycnum,
Tendit, Antoni, quoties in altos
Nubium tractus. Ego apis Matinae
More modoque,

---

rambs, a very sublime kind of lyrics, composed properly only in honour of Bacchus, forms many new words, which, long compounds, are whirled along by his impetuous verse as great rocks are carried down by the force of a torrent. In these poems, too, the measures of his verse are more free, and put together more boldly; hence *fertur numeris lege solutis*, 'he rushes along in lawless measures.' 13. *Deos*, hymns to Jupiter—of which we have a small fragment—and to other gods. *Reges*, panegyrics or encomia on ancient kings and heroes, such as Pirithous and Theseus, who were sprung from gods (hence *deorum sanguinem*, put in apposition to *reges*), and waged a just war (hence *justa morte*) against the Centaurs, who had carried off Hippodamia, the bride of Pirithous: such, also, as Bellerophon, who slew the flame-breathing Chimaera (here poetically *flamma Chimaerae*.) See ii. 17, 13.—17. This refers to the odes which Pindar wrote on the victors in the Olympian, Isthmian, and Nemean games, and some of which were on the horses that were victorious in the races. These are the only poems of Pindar which have come down to us entire. *Elea palma*, 'the palm-branch of Elis,' refers indeed only to the games at Olympia, but we must understand the others to be meant as well.—18. *Coelestes*, =*beatos*, as proud and as happy as the gods. Compare i. 1, 6. *Pugilem*, victor in the pugilistic contests at Olympia.—21. *Juvenemve*. *Ve* supplies the place of *sive* or *seu*, which occurs in lines 10, 13, and 17. Hence construe thus: *sive plorat juvenem raptum flebili sponsae.* This class of poems, of which we have many fragments, is called in Greek θρῆνοι (dirges.)—23. *Educit* for the more common *effert* or *evehit*, 'raises, extols to the stars.'—25. *Dircaeum cycnum.* This title is given to Pindar from Dirce, a fountain near Thebes, his native city. *Multa aura levat*, 'much air—that is, a strong breeze—raises him.' We use a similar expression, 'he takes a vigorous or lofty flight.'—27. *Matinae.* See i. 28, 3. The district was celebrated for the number of its bees, and the sweetness of its

Grata carpentis thyma per laborem
Plurimum, circa nemus uvidique
Tiburis ripas, operosa parvus
Carmina fingo.

Concines majore poeta plectro
Caesarem, quandoque trahet feroces
Per sacrum clivum, merita decorus
Fronde, Sygambros;
Quo nihil majus meliusve terris
Fata donavere bonique divi,
Nec dabunt, quamvis redeant in aurum
Tempora priscum.
Concines laetosque dies et urbis
Publicum ludum super impetrato

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honey.—29. *Per laborem plurimum*, 'with great labour,' answering to the *operosa carmina* in line 31. Hence the meaning is: Pindar composed such sublime poetry by his genius: I, not possessing such lofty genius, work up my odes with labour and care.—33. *Majore plectro*, the opposite of *leviore plectro* in ii. 1, 40, and hence equivalent to *majore carmine*, 'in a loftier kind of song;' for Iulus Antonius distinguished himself as a writer. He composed an epic, in twelve books, called Diomedea, in imitation of those Greek poets who treated of the whole circle of traditions regarding Troy.—34. *Quandoque*, 'when once he.' The Sygambri, a German tribe on the Rhine, Sieg, and Lippe, had in 16 B. C. gained an important victory over the Romans, under M. Lollius. Augustus was desirous to avenge this, and the poet imagines to himself already the triumph which the emperor would celebrate.—35. *Per sacrum clivum*, not elsewhere mentioned, but undoubtedly a part of the *via sacra*, along which the triumphal processions used to go up to the Capitol. *Merita fronde;* namely, *lauro.*—39. *Quamvis—priscum;* that is, in Milton's words, even though time were to 'run back, and fetch the age of gold.' This is truly splendid praise of the mild and happy reign of Augustus.—41. What follows has reference to the approaching happy return of Augustus from travelling through Gaul and Spain, in the year 13 B. C. To celebrate this return both senate and people made the most extensive preparations. Besides public prayers and sacrifices, holidays were proclaimed (*laetos dies*, = *festos dies*), which were connected with a *justitium;* that is, a cessation not only of the business in the courts of justice and public offices (which the poet indicates, in line 43, by *forum litibus orbum*, = *vacuum*), but of business generally. Festal games (*publicus ludus urbis*, in line 42) were to be celebrated, and Augustus was to have a triumphal procession, to which lines 49 and following refer. Moreover, piety demanded that private persons also, such at least as stood in any particular relation to the emperor, should show their joy at his return, and their gratitude to the gods for it, by offering sacrifices. To this lines 53 and following refer.—42. *Super impetrato reditu*, 'on account of the return which, by our vows and

Fortis Augusti reditu forumque
Litibus orbum.
Tum meae, si quid loquar audiendum,
Vocis accedet bona pars, et 'O Sol
Pulcher! O laudande!' canam, recepto
Caesare felix.
Tuque dum procedis, *Io triumphe*
Non semel dicemus, *Io triumphe*
Civitas omnis, dabimusque divis
Thura benignis.
Te decem tauri totidemque vaccae,
Me tener solvet vitulus, relicta
Matre qui largis juvenescit herbis
In mea vota,
Fronte curvatos imitatus ignes
Tertium lunae referentis ortum,
Qua notam duxit, niveus videri,
Cetera fulvus.

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prayers, we have obtained from the gods.'—45. *Si quid loquar audiendum;* that is, if my voice shall be audible amid the joyful shouts of the crowds who are accompanying and welcoming Augustus.—46. *Sol = dies:* hence, 'O beautiful day!'—49. *Tu dum procedis;* that is, whilst thou, Iulus Antonius, marchest proudly along in the triumphal train among the senators and kinsmen of the emperor, I shall, in the midst of the crowd, join the shout of *Io triumphe!* This was the usual shout with which the Romans greeted triumphing generals.—51. *Civitas omnis.* Supply *dicet* from the preceding *dicemus. Dabimus thura.* Whilst the procession advanced along the principal streets, incense was burnt (in token of gratitude to the gods) on altars which had been erected at the sides of the streets.—54. *Solvet,* 'will free;' namely, from the vows which I have offered for the safe return of Augustus.—57. *Ignes tertium lunae referentis ortum,* 'the fiery form of the moon when she rises for the third time:' that is, the horns of the calf are like those of the moon when she is three days old.—59. *Qua notam duxit,* 'where it has a spot,' a white one. *Niveus videri,* 'snow-white to be seen;' that is, in appearance; a construction in imitation of the Greek. The rest of the animal is *fulvus,* here 'light-red.'

CARMEN III.

AD MELPOMENEN.

Ode to the Muse, in which Horace acknowledges that at last, after much envy and disparagement, he has obtained some recognition of his merits as a poet.

Quem tu, Melpomene, semel
Nascentem placido lumine videris,
Illum non labor Isthmius
Clarabit pugilem, non equus impiger
Curru ducet Achaico
Victorem, neque res bellica Deliis
Ornatum foliis ducem,
Quod regum tumidas contuderit minas,
Ostendet Capitolio:
Sed quae Tiber aquae fertile praefluunt
Et spissae nemorum comae
Fingent Aeolio carmine nobilem.
Romae, principis urbium,
Dignatur soboles inter amabiles
Vatum ponere me choros,
Et jam dente minus mordeor invido.
O testudinis aureae
Dulcem quae strepitum, Pieri, temperas,

---

4. The verb *clarare* is antique and rare. The common word is *nobilitare*. Compare *aeternare* in iv. 14, 5.—5. *Curru—victorem*, an allusion to the fact that the victors in the Grecian games used to enter their native city triumphantly, riding in a chariot. The sense of the whole passage is: if the muse is favourable to a man, he will not, if a Greek, strive in the games to attain the highest honour which could fall to the lot of any one in Greece; nor, if a Roman, will he prosecute a military life, and gain fame thereby. — 6. *Deliis foliis;* namely, *lauro*, which was sacred to Apollo, the god of Delos. — 8. *Regum.* Most of the nations with which the Romans carried on war were governed by kings, particularly the Eastern nations. Of their *tumidae minae*, 'swelling — that is, angry or boastful—threats,' Horace could speak with great justice.—10. The sense is: he who has a poetical genius will cultivate it in solitude, and thus make himself famous.—12. *Fingent*, = *efficient*, 'will make him, will so train and inspire him that he will become illustrious.'— 14. *Soboles* here = *populus*. Roma is here conceived as a goddess, whose children the Romans are. *Amabiles* should properly have been joined to *vatum*. — 17. *Aureae*, a frequent epithet of the lyre, expressive of its excellence. — 18. *Pieri.* The singular is rare.—

O mutis quoque piscibus
Donatura cycni, si libeat, sonum,
Totum muneris hoc tui est,
Quod monstror digito praetereuntium
Romanae fidicen lyrae:
Quod spiro et placeo, si placeo, tuum est.

---

20. *Donatura*, = *quae dones*, 'who wouldst give.'—21. *Muneris tui*, nearly equivalent to *munus tuum*. Compare *Gram.* § 279. 'All this (my becoming famous) is of thy gift.'—24. *Spiro*, not 'I breathe, live,' but 'I am inspired by the muse,' *inspiratus sum*.

CARMEN IV.

DRUSI LAUDES.

Ode in praise of Claudius Drusus Nero, the younger brother of the Emperor Tiberius, and stepson of Augustus. The two brothers had, in the year 15 B.C., carried on an arduous but successful war against the Raetians and Vindelicians. Drusus, then a youth of twenty-three, had become particularly dear to the Roman people; because they believed that, if he reached the throne, he would restore the ancient freedom.

Horace, with great skill, so constructs his ode as to give even greater praise to Augustus than to Drusus; for to the emperor's training he attributes the young man's talents and successes.

Qualem, ministrum fulminis, alitem,
Cui rex deorum regnum in aves vagas
Permisit expertus fidelem
Jupiter in Ganymede flavo,
Olim juventas et patrius vigor
Nido laborum propulit inscium,

---

1. The second member of the protasis commences in line 13 with *qualemve*, and the apodosis in line 17.—*Ministrum fulminis*, for the eagle watches the thunderbolts, and hands them to Jupiter when he wishes to cast them.—2. *Regnum in aves vagas*, = *regnum* ('government') *avium*. The ancient as well as modern poets universally consider the eagle as the king of birds, and Horace here hazards the fancy that Jupiter had given it the government as a reward for stealing away Ganymedes, son of Tros, king of Troy. Others say that Jupiter himself assumed the form of an eagle, to spirit away the beautiful boy to heaven.—4. *Flavus*, Greek ξανθός, an epithet indicating the boy's beauty.—5. *Olim—propulit*, 'once drove out of the nest,' and often does: the perfect used in an aorist sense. *Pa-*

Vernique jam nimbis remotis
Insolitos docuere nisus
  Venti paventem, mox in ovilia
Demisit hostem vividus impetus,
Nunc in reluctantes dracones
Egit amor dapis atque pugnae;
  Qualemve laetis caprea pascuis
Intenta, fulvae matris ab ubere
Jam lacte depulsum leonem
Dente novo peritura vidit;
  Videre Raetis bella sub Alpibus
Drusum gerentem Vindelici; (quibus
Mos unde deductus per omne
Tempus Amazonia securi
  Dextras obarmet, quaerere distuli,
Nec scire fas est omnia;) sed diu
Lateque victrices catervae
Consiliis juvenis revictae

---

trius vigor, 'hereditary boldness or energy.' — 8. *Docuere — venti.* Other birds learn to fly in calm weather, but the young eagle makes the wind its teacher: herein consists its similarity to young Drusus. — 10. *Vividus.* The use of the word in the secondary sense which it has here is rare and remarkable. — 11. *Nunc*, answering to the preceding *mox*. The eagle first learns to fly; then it seeks as prey animals which can make no resistance; and finally, it is ready for battle. *Reluctantes dracones.* Homer (*Iliad*, xii. 200) has a description of a fight between an eagle and a serpent, which many other ancient poets have imitated. — 14. *Ab ubere jam lacte depulsum.* Both *ab ubere* and *lacte* depend upon *depulsum;* the former indicating more the position, the latter the occupation; so that *lacte depulsus* is equivalent to a word not used in good Latinity, *ablactatus*, to which, beyond a doubt, the expression *ab ubere* might be added to denote removal from position. — 16. *Dente novo*, 'by its teeth, new to devouring;' that is, which have not hitherto been used for this work. — 17. *Videre.* Supply *talem*, to correspond with *qualem* in lines 1 and 13. *Raetis sub Alpibus — Vindelici.* The Vindelicians dwelt between the Danube, the river Aenus, and the *Lacus Brigantinus.* Their chief town was Augusta Vindelicorum, now Augsburg. The country of the Raetians lay south from that of the Vindelicians, and extended as far as Verona and Comum. These nations were subdued by Drusus and Tiberius, the former conquering the Vindelicians, the latter the Raetians. Compare iv. 14, 15. The Raetian Alps, at the foot of which the Vindelicians are here said to see Drusus warring, are the mountains about Verona. — 18. The parenthesis beginning with *quibus*, and ending with *omnia* in line 22, appears somewhat unpoetical, and also foreign to the subject of the whole ode. But this is not a sufficient reason for considering it, as some have done, an interpolation. Construe thus: *distuli quaerere* (properly, 'I have put off to ask;' that is, *nolo*, 'I will not') *unde deductus mos iis* (for the relative *quibus* is used merely to con-

Sensere, quid mens rite, quid indoles
Nutrita faustis sub penetralibus
Posset, quid Augusti paternus
In pueros animus Nerones.
Fortes creantur fortibus et bonis;
Est in juvencis, est in equis patrum
Virtus, neque imbellem feroces
Progenerant aquilae columbam;
Doctrina sed vim promovet insitam,
Rectique cultus pectora roborant:
Utcunque defecere mores,
Indecorant bene nata culpae.
Quid debeas, O Roma, Neronibus,
Testis Metaurum flumen et Hasdrubal
Devictus et pulcher fugatis
Ille dies Latio tenebris,
Qui primus alma risit adorea,
Dirus per urbes Afer ut Italas
Ceu flamma per taedas vel Eurus
Per Siculas equitavit undas.
Post hoc secundis usque laboribus

---

nect more closely) *dextras obarmet*. In translating we must break up the sentence: 'I will not inquire whence the custom is derived, which arms,' &c. The Amazons are represented on ancient monuments holding a two-edged sword in their hand, and the Vindelicians used a weapon of the same kind (here called by the poet an axe); for which reason some looked upon them as descendants of the Amazons.—25. *Mens rite*. Supply from *nutrita* a similar verb, such as *formata*.—26. *Faustis sub penetralibus*. *Faustus* is 'favoured by the gods.' Hence the house of Augustus is here intimated to be beloved by the gods.—27. *Paternus animus in pueros Nerones*. Tiberius and Drusus were merely the stepsons of Augustus, but he displayed towards them all the kindness of an actual father.—29. *Fortibus et bonis*, ablative, according to the principle stated in *Gram.* § 303.—34. *Cultus*, 'training.'—35. *Mores*, 'character,' or here rather 'education,' which forms character.—36. *Indecorant*, equivalent to the more common *dedecorant; culpae = vitia;* and *bene nata = bonam indolem, bonam naturam.*—38. *Testis, scil. est*, equivalent to *testatur*. An allusion to the well-known victory which the consul C. Claudius Nero, in conjunction with his colleague M. Livius, gained on the river Metaurus, in the year 207 B.C., over Hasdrubal, brother of Hannibal, who was bringing auxiliaries from Spain. Horace does not over-estimate the importance of this victory, when he dates from it Hannibal's despair of conquering Italy. *Metaurum* is used adjectively. Compare *Carm.* ii. 9, 21, and *Ars Poëtica*, 18.—39. *Fugatis tenebris* gives the reason why the day was beautiful, 'since it chased away darkness, calamity.'—41. *Risit;* that is, *laetus fuit*.—42. *Ut = ex quo*, 'since.'—43. *Taedas* here does not mean 'torches,' but the wood out of which

Romana pubes crevit, et impio
Vastata Poenorum tumultu
Fana deos habuere rectos,
  Dixitque tandem perfidus Hannibal:
'Cervi, luporum praeda rapacium,
Sectamur ultro, quos opimus
Fallere et effugere est triumphus.
  Gens, quae cremato fortis ab Ilio
Jactata Tuscis aequoribus, sacra
Natosque maturosque patres
Pertulit Ausonias ad urbes,
  Duris ut ilex tonsa bipennibus
Nigrae feraci frondis in Algido,
Per damna, per caedes ab ipso
Ducit opes animumque ferro.
  Non Hydra secto corpore firmior
Vinci dolentem crevit in Herculem
Monstrumve summisere Colchi
Majus Echioniaeve Thebae.
  Merses profundo, pulchrior exiet;
Luctere, multa proruet integrum

---

torches are made, 'pines.'—48. *Fana deos habuere rectos.* The statues of the gods, which the Carthaginian had overthrown, were set up again, and remained from that time forward upright.—49. *Perfidus Hannibal.* 'Treacherous' was their great foe's usual epithet among the Romans, applied with much the same justice as the French *perfide Albion* to England.—50. *Cervi.* Hannibal compares the Carthaginians to deer, the Romans to wolves.—51. *Opimus*, = *amplus*, *magnificus*, a rare and only poetical use of the word.—53. *Ab Ilio*, 'going forth from Ilium.'—54. In regard to *Tuscis aequoribus*, compare Virgil's *Aeneid*, i. 71, and following. *Sacra*, the penates which Aeneas carried with him from burning Troy.—56. *Pertulit*, a strengthened *attulit.*—57. *Tonsa*, 'shorn' of its uppermost branches, an operation which makes the tree grow stronger.—58. Algidus, a hill in Latium, sacred to Diana. It was thickly wooded. *Nigrae*, 'black, dark, dusky.'—59. *Per*, here 'in spite of.'—61. *Hydra*, the celebrated Lernaean snake, which, whenever Hercules cut off one of its heads, received two in its place. Hence it is called here *firmior corpore secto*, 'stronger because its head was cut from its body.'—62. *Vinci dolentem*, 'who grieved to be conquered.' The simple infinitive here is a poetical construction for the accusative with the infinitive.—63. *Colchi.* In their country Jason sowed the dragon's teeth, and thus produced monsters. Hence *summisere*, which is properly said of the earth's 'sending up, producing' fruits.—64. *Echioniae Thebae.* Echion was one of the men who sprang from the dragon's teeth sown by Cadmus. He alone survived the fight between the brothers, and assisted Cadmus in the building of Thebes.—65. *Merses*, subjunctive of *merso*, = *si merses*, as in the next line *luctere* = *si luctere*. *Exiet*, an ancient

Cum laude victorem geretque
Proelia conjugibus loquenda.
  Carthagini jam non ego nuntios
Mittam superbos: occidit, occidit
Spes omnis et fortuna nostri
Nominis, Hasdrubale interempto.'
  Nil Claudiae non perficient manus,
Quas et benigno numine Jupiter
Defendit et curae sagaces
Expediunt per acuta belli.

---

form for *exibit*, not used in the prose of the Augustan age.—68. *Conjugibus loquenda;* hence 'bloody.'—70. *Superbos nuntios;* such, namely, as he had sent after the battle of Cannae.—72. *Nominis* here = *gentis*, the Carthaginians.—75. *Curae sagaces*, the prudence of Augustus. This brings the Claudii safely out of dangerous positions in war. For *expedire* is strictly used of deliverance from dangers, and *acuta belli* are cases which demand a speedy decision, 'critical circumstances.'

CARMEN V.

AD AUGUSTUM.

A EULOGIUM on Augustus, written shortly before 13 B.C., in which year the emperor, after a long absence, returned from Gaul to Rome, and was received by the whole Roman people with the highest tokens of honour.

Divis orte bonis, optime Romulae
Custos gentis, abes jam nimium diu:
Maturum reditum pollicitus Patrum
Sancto concilio redi.
  Lucem redde tuae, dux bone, patriae:
Instar veris enim vultus ubi tuus
Affulsit populo, gratior it dies
Et soles melius nitent.
  Ut mater juvenem, quem Notus invido

---

1. *Divis bonis;* that is, *propitiis*, 'who hast been born,' or 'hast risen as it were, (like a star) by the grace of the gods, who wished well to the Roman people.' *Romulae* = *Romuleae*, as in *Carm. Saec.* 47.—5. *Lucem*, 'light, life, joy.' The poet, as we see from what follows, takes the word literally, and fancies that the day is brighter in Rome when Augustus is there.—7. *It*, 'passes, passes away.' Compare ii. 14, 5.—8. *Melius* = *magis*.—9. *Invido.* It envies the

Flatu, Carpathii trans maris aequora
Cunctantem, spatio longius annuo
Dulci distinet a domo,
  Votis ominibusque et precibus vocat,
Curvo nec faciem litore dimovet;
Sic desideriis icta fidelibus
Quaerit patria Caesarem.
  Tutus bos etenim rura perambulat,
Nutrit rura Ceres almaque Faustitas,
Pacatum volitant per mare navitae,
Culpari metuit Fides.
  Nullis polluitur casta domus stupris,
Mos et lex maculosum edomuit nefas,
Laudantur simili prole puerperae,
Culpam poena premit comes.
  Quis Parthum paveat? quis gelidum Scythen?
Quis Germania quos horrida parturit
Fetus, incolumi Caesare? Quis ferae
Bellum curet Hiberiae?
  Condit quisque diem collibus in suis,
Et vitem viduas ducit ad arbores;
Hinc ad vina redit laetus, et alteris
Te mensis adhibet deum.

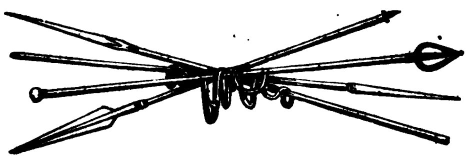
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mother the possession of her son. — 10. *Carpathii maris:* compare i. 35, 8. The expression *aequora Carpathii maris* is somewhat peculiar in Latin, though its translation, 'the waters of the Carpathian sea,' is quite familiar in English. — 11. The journey to Asia and return used generally to occupy at most only a year. — 13. *Ominibus.* She not only prays and makes vows to the gods, but also seeks in all occurrences omens either of her son's return or of his continued absence.—15. *Icta*, a strong expression, generally confined to sorrow or fear, = *percussa commota.*—18. *Nutrit*, 'makes fertile.' *Faustitas*, an ἅπαξ λεγόμενον, formed by poetical license, and equivalent to *Felicitas* or *Copia*, the goddess of abundance. — 20. *Culpari metuit*, 'fears (and therefore takes care not) to be blamed;' that is, *non culpatur*, because she is held in respect and honour by all.—22. *Mos et lex.* Compare what the poet says in iii. 24, 35: *leges sine moribus vanae. Edomare = domando expellere.*—23. *Simili prole*, 'on account of the children, who are like the father.'—24. *Premit*, 'presses hard after, treads close upon.' — 25. *Scythen.* Compare iii. 8, 23. — 26. *Horrida*, 'rough,' on account of the rough customs and character of its inhabitants. — 27. *Fetus*, with reference to the large size and fierce appearance of the ancient Germans, who were regarded by the Romans as monsters. — 29. *Condit diem*, 'spends, passes the day.' The order, *quisque in collibus suis*, is contrary to the rule of good prose style (Zumpt, § 800), which requires *in suis quisque collibus*, 'every one in his own vineyard.'—30. *Viduas.* The trees are *viduae* till the vine is trained up them; then they become *maritae.* Compare Epodes, 2, 9.—32. *Te adhibet deum*, 'he invokes thee as a

Te multa prece, te prosequitur mero
Diffuso pateris, et Laribus tuum
Miscet numen, uti Graecia Castoris
Et magni memor Herculis.
Longas O utinam, dux bone, ferias
Praestes Hesperiae: dicimus integro
Sicci mane die, dicimus uvidi,
Cum Sol Oceano subest.

---

god;' that is, at the second course, dessert (*alteris* or *secundis mensis*), he makes an offering to thee, as well as to the other gods whose favour he is desirous to conciliate. — 33. *Te prosequitur*, 'he accompanies thee;' that is, throughout thy whole life, in all thy proceedings, he accompanies thee with his prayers and offerings.— 37. *Ferias*, 'holidays,' here 'days of rest,' in which no war or civil dissension shall take from Hesperia (Italy) the peace which she now enjoys. — 39. *Sicci*, 'sober,' the opposite of *uvidi* or *madidi*. *Integro die*, 'when the day is yet unbroken, when we have the whole day before us:' hence simply an explanation or expansion of *mane*.



CARMEN VI.

AD APOLLINEM.

Ode to Apollo, in which Horace beseeches the god to enable him to finish successfully the *Carmen Saeculare*, the composition of which had been entrusted to him. At the same time he exhorts the young men and maidens who were to sing the *carmen* to carefulness.

Dive, quem proles Niobea magnae
Vindicem linguae Tityosque raptor
Sensit, et Trojae prope victor altae
Phthius Achilles,
Ceteris major, tibi miles impar,
Filius quamvis Thetidis marinae
Dardanas turres quateret, tremenda
Cuspide pugnax.
Ille, mordaci velut icta ferro
Pinus, aut impulsa cupressus Euro,
Procidit late posuitque collum in
Pulvere Teucro.
Ille non, inclusus equo Minervae

---

1. *Dive.* The imperative belonging to this vocative is given in line 27, *defende. Proles Niobea.* Niobe, wife of Amphion, king of Thebes, considered her own seven sons and seven daughters superior to Apollo and Diana, the children of Latona, and turned away the people of Thebes from the worship of these deities. She was punished by the death of her children, who were shot by Apollo and Diana. *Magnae linguae,* = *magniloquentiae,* 'boasting.'—2. *Tityos.* See iii. 4, 77.—3. Achilles, of Phthia in Thessaly, hoped, after killing Hector, to conquer Troy; but Apollo so guided the arrows of Paris as to kill the hero, and thus put off for a time the triumph of the Greeks.—5. *Major* = *fortior.*—7. *Dardanas*, and in line 12 *Teucro*, names of the Trojans; the proper names being here used adjectively. Compare iv. 5, 1: *Romulae. Tremenda cuspide pugnax. Pugnax* is here 'skilful in fighting,' contrary to its usual sense. *Gram.* § 206, 3. Homer (*Il.* xx. 387) describes the lance of Achilles, which was so heavy that no one but himself was able to brandish it.—9. *Ille;* namely, Achilles. *Mordaci ferro.* The axe which cuts down a tree has, as it were, an envious pleasure in so doing: hence *mordax.*—10. *Impulsa,* 'overthrown.'—13. The sense is: had Achilles lived longer, he would not have taken Troy by stratagem, as the Greeks did, but by open force, and would have extirpated the inhabitants, so that Aeneas would have been unable to flee, and Rome would not have been built. Consequently to Apollo Rome owes its existence. *Minervae sacra mentito.* The wooden horse professed to be an offering to Minerva, to ap-

Sacra mentito, male feriatos
Troas et laetam Priami choreis
Falleret aulam,
  Sed palam captis gravis (heu nefas! heu!)
Nescios fari pueros Achivis
Ureret flammis, etiam latentem
Matris in alvo,
  Ni, tuis victus Venerisque gratae
Vocibus, divum pater annuisset
Rebus Aenae potiore ductos
Alite muros.
  Doctor argutae, fidicen, Thaliae,
Phoebe, qui Xantho lavis amne crines,
Dauniae defende decus Camenae,
Levis Agyieu.

  Spiritum Phoebus mihi, Phoebus artem
Carminis nomenque dedit poetae.
Virginum primae puerique claris
Patribus orti,
  Deliae tutela deae, fugaces
Lyncas et cervos cohibentis arcu,
Lesbium servate pedem meique
Pollicis ictum,

---

pease her wrath on account of the theft of the Palladium.—15. *Laetam choreis*, 'joyful with the dances' which were engaged in on the holidays that were proclaimed in honour of Minerva.—16. *Falleret;* properly, *fefellisset;* and, in line 19, *ureret;* properly *ussisset.*—17. Connect *palam captis.*—18. *Nescios fari pueros*, commonly called *infantes.*—22. *Annuisset*, = *concessisset*, 'had granted.'—23. *Rebus Aeneae*, here = *Aeneae. Potiore alite*, 'with better omens, auspices.' Compare iii. 3, 61; and i. 15, 5. Jupiter granted to Apollo and Venus walls, which were to be drawn out (that is, built, for this is *muros ducere*), with auspices, a fate, better than that of Troy, which was now destroyed.—25. *Argutae* = *canorae.* Apollo was the leader and teacher of the Muses.—26. *Xantho*, a river in Lycia, on which the town of Patara was situated, where Apollo had a celebrated temple. Compare iii. 4, 64.—28. *Agyieu*, a surname of Apollo, because he was the superintending divinity of the *ἀγυιαί*, the streets of the city. He is called *levis*, 'smooth,' because he is always represented without a beard.—29. The poet now changes his subject to an exhortation of the boys and girls who were to sing his *carmen saeculare;* and to give him greater influence, he says that Phoebus has not merely granted him his spirit, inspiration (*spiritum*), but has also taught him the form of the ode.—31. *Primae*, 'most distinguished.'—33. *Tutela*, the abstract noun for the concrete; 'who are defended by' Diana, the goddess of the chase. In English also the abstract noun may be thus used: here, for instance, 'who are a care to' Diana.—35. The poet fancies

Rite Latonae puerum canentes,
Rite crescentem face Noctilucam,
Prosperam frugum celeremque pronos
Volvere menses.
Nupta jam dices: 'Ego dis amicum,
Saeculo festas referente luces,
Reddidi carmen, docilis modorum
Vatis Horati.'

---

himself standing in the midst of the boys and girls, as they are singing, and beating time with his thumb (hence *pollicis ictum.*) His poem is in the Lesbian or Sapphic measure (for Sappho was a native of Lesbos), and the singers must consequently keep the Lesbian time.—37. *Rite,* 'according to old custom.'—38. *Crescentem face Noctilucam.* Diana was the goddess of the moon, and as such was called 'the night-shining,' and had a temple on the Palatine: 'Phoebe waxing in her light.'—39. *Prosperam frugum,* 'ripening the fruits, granting them increase.' *Celerem volvere,* a Greek construction, = *celerem in volvendo, quae celeriter volvit.*—41. The sense is: at some time, perhaps when you are married and rising in years, you will remember with pleasure this festival and your share in it.—42. *Festas luces;* for the festival celebrating the completion of a century lasted for three days.—43. *Reddidi, scil. voce,* hence = *cecini. Docilis,* 'learning easily and willingly,' is here construed with the genitive, on the analogy of such adjectives as *peritus.*

CARMEN VII.

AD TORQUATUM.

A LIGHT and pleasing ode, in which the fugitive and perishable nature of all human things is illustrated by the change of the seasons. The poem is addressed to Torquatus, to whom also the fifth epistle of the first book is addressed.

DIFFUGERE nives, redeunt jam gramina campis
Arboribusque comae;
Mutat terra vices, et decrescentia ripas
Flumina praetereunt;
Gratia cum Nymphis geminisque sororibus audet

---

2. *Comae;* that is, *frondes.*—3. *Mutat vices,* pleonastic, = *subit vices,* 'undergoes a change.' *Decrescentia,* there being now no more snow, the melting of which, in the first part of the spring, had swelled the rivers. They now keep within, 'flow along, past' (*praetereunt*) their proper banks.—5. *Cum sororibus;* there being

Ducere nuda choros.
Immortalia ne speres, monet annus et almum
Quae rapit hora diem.
  Frigora mitescunt zephyris; ver proterit aestas
Interitura, simul
Pomifer auctumnus fruges effuderit, et mox
Bruma recurrit iners.
  Damna tamen celeres reparant coelestia lunae;
Nos ubi decidimus,
Quo pater Aeneas, quo dives Tullus et Ancus,
Pulvis et umbra sumus.
  Quis scit an adjiciant hodiernae crastina summae
Tempora di superi?
Cuncta manus avidas fugient heredis, amico
Quae dederis animo.
  Cum semel occideris, et de te splendida Minos
Fecerit arbitria,
Non, Torquate, genus, non te facundia, non te
Restituet pietas.
  Infernis neque enim tenebris Diana pudicum
Liberat Hippolytum,
Nec Lethaea valet Theseus abrumpere caro
Vincula Pirithoo.

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three Graces. — 8. *Diem*, here = *Solem.* — 9. *Frigora* here indicates winter, *zephyri* spring. *Proterit*, 'presses forward, drives away.' Compare ii. 18, 15.—12. *Iners*, on account of the cold which winter brings, and the inactivity of nature during that season.—13. Nature dies, but renews itself; man dies, but returns not to life. The former statement is illustrated by the case of the moon, which wanes indeed, but soon waxes again. — 14. *Decidimus;* namely, into Tartarus. — 15. *Dives.* This epithet seems to refer to the kings generally, not to any particular treasures which Tullus Hostilius possessed.—17. *Hodiernae summae*, 'to the sum (number) of days which this day completes.' — 19. *Amico quae dederis animo*, = *quae Genio dederis, indulseris*, 'which thou mayst have devoted to thine own gratification.'—21. *Splendida* here seems to be equivalent to *sollemnia* rather than to *honorifica*.—25. The sense is this: not even gods or heroes can bring back the dead, much less ordinary mortals. The particular story here alluded to in regard to Hippolytus, who is called *pudicus*, because he resisted the passion of his stepmother Phaedra, is unknown. — 27. As to Pirithous and Theseus, see note on iii. 4, 79. *Lethaea vincula*, so called from Lethe, a river in the lower world.

CARMEN VIII.

AD CENSORINUM.

Ode to C. Marcius Censorinus, consul in 8 B.C., in which Horace promises him a eulogistic poem, and shows the value of such a present.

Donarem pateras grataque commodus,
Censorine, meis aera sodalibus,
Donarem tripodas, praemia fortium
Graiorum, neque tu pessima munerum
  Ferres, divite me scilicet artium,
Quas aut Parrhasius protulit aut Scopas,
Hic saxo, liquidis ille coloribus
Sollers nunc hominem ponere, nunc deum.
  Sed non haec mihi vis, non tibi talium
Res est aut animus deliciarum egens.
Gaudes carminibus; carmina possumus
Donare et pretium dicere muneris.
  Non incisa notis marmora publicis,
Per quae spiritus et vita redit bonis
Post mortem ducibus, non celeres fugae
Rejectaeque retrorsum Hannibalis minae,

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1. *Commodus*, 'in a friendly manner.' — 2. *Aera;* that is, *vasa aenea*, especially vessels of Corinthian brass, which were highly valued.—3. *Tripodas.* These formed the most honourable presents among the ancient Greek heroes. Ulysses received tripods from the Phaeacians.—6. *Protulit*, 'produced.' Parrhasius of Ephesus, who lived about 400 B.C., was one of the most distinguished painters of antiquity. Scopas of Paros was the most celebrated statuary, and particularly well known to the Romans, on account of his statue of Apollo, which stood on the Palatine Hill. — 7. *Liquidis*, 'shining, clear;' similarly used of the voice in i. 24, 3. — 8. *Ponere*, 'to put up, exhibit;' that is, 'to form, represent.' — 9. *Vis* = *potestas.*—10. *Res*, 'fortune.' *Deliciae*, 'luxuries.' — 11. *Possumus—pretium dicere muneris*, which he goes on to do. — 13. *Marmora incisa notis publicis*, 'marble monuments inscribed with words expressive of the public gratitude.' The proper expression is *incidere notas marmoribus*, not *incidere marmora notis*, but the construction may be inverted in the same way as with *inscribere. Notae*, nearly = *litterae.* —14. *Spiritus*, 'breath, life.'—16. *Retrorsum;* namely, to Africa.—

[Non incendia Carthaginis impiae]
* * * *

* * * *

Ejus, qui domita nomen ab Africa
Lucratus rediit, clarius indicant
Laudes quam Calabrae Pierides: neque,
Si chartae sileant, quod bene feceris,
Mercedem tuleris. Quid foret Iliae
Mavortisque puer, si taciturnitas
Obstaret meritis invida Romuli?
Ereptum Stygiis fluctibus Aeacum
Virtus et favor et lingua potentium
Vatum divitibus consecrat insulis.
Dignum laude virum Musa vetat mori.
Coelo Musa beat. Sic Jovis interest
Optatis epulis impiger Hercules;
Clarum Tyndaridae sidus ab infimis
Quassas eripiunt aequoribus rates;
Ornatus viridi tempora pampino
Liber vota bonos ducit ad exitus.

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17. This line is for two strong reasons supposed to be spurious: first, because the caesura, which should fall within the word *Carthaginis*, is neglected; and secondly, because, as line 22 shows, the poet is speaking of the elder P. Scipio Africanus, who did not destroy, but only conquered Carthage. Moreover, it is highly probable that after line 17 two lines are wanting, which are required to complete the four-line stanza, preserved by Horace most accurately in all his odes. Consequently, if line 17 be spurious, we may suppose a gap of three lines here.—21. *Lucratus.* He gained for himself from his conquests nothing but the name of Africanus, not, as many generals of later times did, great wealth.—22. *Calabrae Pierides*, the muse of the poet Ennius, who was a native of Rudiae in Calabria.—23. *Chartae;* that is, *litterae*, the poets and their writings.—25. *Puer*, Romulus, the son of Mars and Ilia or Rea Silvia.—27. *Ereptum Stygiis fluctibus*, a poetical expression for 'rescued from oblivion.'—28. *Virtus*, 'genius, excellence.' The poets are called *potentes*, simply because they can do what no one else can do; namely, confer immortality.—29. *Divitibus insulis.* These are usually called *beatorum insulae;* but *beatus* and *dives* are synonymous.—31. *Sic*, 'thus it has been brought about that,' &c.—33. *Clarum sidus*, in apposition to *Tyndaridae* (nominative plural), the two Dioscuri, Castor and Pollux. See i. 3, 2.—35. *Pampino.* Compare iii. 25, 20.

CARMEN IX.

AD LOLLIUM.

This ode is addressed to M. Lollius, consul in 21 B. C., a man who at one time possessed in a high degree the confidence of Augustus, but lost it by his ingratitude and insatiable avarice. In the first part of this ode Horace treats of a subject similar to that of the preceding; namely, the power of poets to confer immortality: in the second part he praises Lollius, saying much—perhaps not without special design—of temperance and inaccessibility to bribes.

Ne forte credas interitura, quae
Longe sonantem natus ad Aufidum
Non ante vulgatas per artes
Verba loquor socianda chordis:
Non, si priores Maeonius tenet
Sedes Homerus, Pindaricae latent
Ceaeque et Alcaei minaces
Stesichorique graves Camenae;
Nec, si quid olim lusit Anacreon,
Delevit aetas; spirat adhuc amor
Vivuntque commissi calores
Aeoliae fidibus puellae.

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1. *Ne forte credas.* The apodosis begins with line 5.—2. *Ad longe sonantem Aufidum.* See iii. 30, 10.—3. *Non ante vulgatas per artes;* namely, lyric poetry. See iii. 30, 13. This *ars* is more particularly defined, as *verba socianda chordis*, 'words to be connected with the strings,' songs which are intended and ought to be sung to the lyre.—5. *Priores sedes.* He might also have said *primas sedes*, but, strictly speaking, there is only a comparison between two parties—Homer on the one side, and all other poets on the other: hence the comparative. Homer is called *Maeonius*, from Maeon, which was said to be the name of his father.—6. *Pindaricae—Camenae*, 'the poems of Pindar:' see iv. 2, 1. *Ceae* refers to the poems of Simonides, a renowned elegist, who was a native of the island of Ceos. The songs of Alcaeus are called *minaces*, because they were partly war-songs, partly calls to expel the tyrants Pittacus and Myrsilus from Lesbos. Stesichorus, too, wrote war-songs, and was, as it were, an epic poet in lyric dress: hence *gravis.*—9. *Si quid = quidquid*, Anacreon had written love-songs, of which light kind of poetry *lusit* is properly used.—10. *Spirat*, used figuratively, as in the next line *vivunt.*—11. Construe thus: *calores Aeoliae puellae commissi fidibus.* This construction seems better

Non sola comptos arsit adulteri
Crines et aurum vestibus illitum,
Mirata regalesque cultus
Et comites, Helene Lacaena;
Primusve Teucer tela Cydonio
Direxit arcu; non semel Ilios
Vexata; non pugnavit ingens
Idomeneus Sthenelusve solus
Dicenda Musis proelia; non ferox
Hector vel acer Deiphobus graves
Excepit ictus pro pudicis
Conjugibus puerisque primus.
Vixere fortes ante Agamemnona
Multi; sed omnes illacrimabiles
Urgentur ignotique longa
Nocte, carent quia vate sacro.
Paulum sepultae distat inertiae
Celata virtus. Non ego te meis
Chartis inornatum silebo,
Totve tuos patiar labores
Impune, Lolli, carpere lividas

---

than making *Aeoliae puellae* be governed by *fidibus*, or a dative for *ab Aeolia puella*. *Calores* are 'warm feelings,' especially of love. The 'Aeolian girl' is Sappho, a native of Lesbos, whose inhabitants belonged to the Aeolic race. — 13. The poet introduces a new idea, the illustration of which is concluded in line 30, and which brings him to the praises of Lollius. Many besides Helen, both before and after her, had admired the beauty of gallants, but they were unknown, because their fates had not been recorded by poets or historians. *Arsit comptos crines*. *Ardere aliquid* or *aliquem* is said by the poets for *amare*. The ablative may also be used, according to *Gram.* § 291. — 14. *Aurum vestibus illitum*. Clothes embroidered with gold were and still are much worn by Orientals. — 15. Construe thus: *mirata et* (for which we have poetically *que*) *regales cultus* ('his kingly bearing and apparel') *et comites*. — 17. Teucer, son of Oileus, a Cretan, and, like all his countrymen, an excellent archer. *Cydonius*, from Cydon, a town in Crete. — 18. *Ilios*. This form (feminine) is the only one in Homer. *Ilium* is more common in Latin. — 20. Idomeneus, leader of the Cretans. Sthenelus, son of Capaneus, charioteer of Diomede. — 21. *Dicenda Musis proelia*. Compare iv. 4, 68: *proelia conjugibus loquenda*. — 22. Deiphobus, the bravest of the Trojans next to Hector. He is said to have married Helen after the death of Paris. — 26. *Illacrimabiles*, passively, 'unwept for.' In ii. 14, 6, Pluto is called *illacrimabilis*, actively. — 27. *Longa nocte*, oblivion. — 28. *Sacro*, a standing epithet of poets, being priests of the muses. See iii. 1, 3.—29. *Sepultae inertiae*, dative, for *ab sepulta inertia*. See *Gram.* § 267, note 2, *extr.*—31. *Inornatum;* namely, as thou wouldst be, unless praised in poetry.—33. *Impune*, 'with impunity:' I shall drive away

Obliviones. Est animus tibi
Rerumque prudens et secundis
Temporibus dubiisque rectus,
  Vindex avarae fraudis et abstinens
Ducentis ad se cuncta pecuniae,
Consulque, non unius anni,
Sed quoties bonus atque fidus
  Judex honestum praetulit utili,
Rejecit alto dona nocentium
Vultu, et per obstantes catervas
Explicuit sua victor arma.
  Non possidentem multa vocaveris
Recte beatum; rectius occupat
Nomen beati, qui deorum
Muneribus sapienter uti
  Duramque callet pauperiem pati,
Pejusque leto flagitium timet,
Non ille pro caris amicis
Aut patria timidus perire.

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oblivion. *Oblivio* has here the words *carpere* and *lividus* connected with it, which are generally used of envy.—35. *Rerum prudens. Prudens* here has its original sense = *providens*. Horace ascribes to Lollius sagacity as a statesman.—36. *Rectus*, 'upright, steady.' —37. *Vindex—fraudis*, in allusion to the conduct of Lollius in the provinces.—38. *Ducentis ad se cuncta*, 'which draws all things, men, to it, after it.'—39. *Consulque non unius anni.* This seems to indicate that Lollius had been consul before the ode was written. The sense is: thy mind is—that is (compare Zumpt, § 678), thou thyself art—not like others who merely strive to hold the highest office in the state for one year, but thou hast the qualities which should belong to every consul, which make thee, as it were, a consul among men. The opposition to *non unius anni* is, in the next line, *sed quoties, etc.:* thou art consul not for a year merely, but as often as, in the choice between right and wrong (for to this generally, not to any particular office, *judex* refers), thou hast preferred the right, as often as thou hast rejected bribes, and hast come off victorious from the contest with vice.—44. *Explicuit*, in prose *expedivit*, 'has prepared, made ready' its (thy) weapons, with which, in spite of all opposition, thou wilt punish the wicked.—45. *Vocaveris*, the potential subjunctive, 'thou couldst call.'—49. *Callet;* that is, *intelligit*, 'understands.'—50. *Pejus leto*, 'worse—that is, more—than death.' *Flagitium* was a word particularly used in the Stoic philosophy, 'an immoral act.'—51. *Ille*, added superfluously, as is regularly done with *quidem*. Zumpt, § 801.—52. *Timidus (est) perire = timet perire*, a Greek construction.

CARMEN XII.

AD VIRGILIUM.

A playful invitation addressed to Virgil. He is to bring with him a box of ointment, whilst Horace will supply a pitcher of wine. Whether the poet Virgil be meant, to whom the third ode of the first book refers, or some other Virgilius to us unknown, we have no means of ascertaining. If we believe the poet to be meant, then we must suppose the ode to have been written earlier than the others in this book, for Virgil died in 19 B. C. As to the date of the publication of this book, see the introduction.

Jam veris comites, quae mare temperant,
Impellunt animae lintea Thraciae;
Jam nec prata rigent, nec fluvii strepunt
Hiberna nive turgidi:
  Nidum ponit Ityn flebiliter gemens
Infelix avis et Cecropiae domus
Aeternum opprobrium, quod male barbaras
Regum est ulta libidines.
  Dicunt in tenero gramine pinguium
Custodes ovium carmina fistula,
Delectantque deum, cui pecus et nigri
Colles Arcadiae placent.

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1. *Temperant* = *tranquillant*, 'quiet, reduce to a slight motion;' hence they *impellunt lintea*. Thracian (here used for 'northerly,') winds were favourable to ships sailing from Italy to Greece.—4. *Hiberna nive*. This must be understood as comprehending rain as well as snow.—5. *Nidum ponit, etc.* The sense is: already is the swallow building her nest, a sign of opening spring. Compare *Epist*. i. 7, 13. The story to which the poet alludes of Procne, daughter of Pandion, king of Attica, and sister of Philomela, who, being inflamed by jealousy against her husband Tereus, king of Thrace, slew her son Itys, and put him down at table before his father; and who when Tereus, in his indignation, attempted to kill her, was changed into a swallow, whilst Philomela became a nightingale, is well known. *Cecropia domus* in line 6 is the house of the kings of Attica, of whom Cecrops was the first. To it the atrocious deed of Procne was an eternal disgrace. Other kings as well as Tereus are devoted to the gratification of their passions: hence the plural *regum*, giving *libidines* a more general reference; confined, however, to barbarians (for the Thracians were barbarians.)—9. *Dicunt* = *canunt*.—11. *Deum;* namely, Pan, who invented the shepherd's pipe, and whose worship came from Arcadia.—12. *Colles Arcadiae*, Maenalus, Lycaeus, Cyllene, which are called *nigri*, partly because thickly covered with woods, and partly from the dark

Adduxere sitim tempora, Virgili.
Sed pressum Calibus ducere Liberum
Si gestis, juvenum nobilium cliens,
Nardo vina mereberis.
Nardi parvus onyx eliciet cadum,
Qui nunc Sulpiciis accubat horreis,
Spes donare novas largus amaraque
Curarum eluere efficax.
Ad quae si properas gaudia, cum tua
Velox merce veni: non ego te meis
Immunem meditor tingere poculis,
Plena dives ut in domo.
Verum pone moras et studium lucri,
Nigrorumque memor, dum licet, ignium
Misce stultitiam consiliis brevem:
Dulce est desipere in loco.

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colour of the leaves, particularly those of the pines. — 14. *Liberum* = *vinum*. As to Calenian wine, see i. 20, 9.—15. *Juvenum nobilium cliens*. In this perhaps there is a little gentle banter: thou art accustomed in the houses of the great people whom thou visitest to drink nothing but the finest wine, but if thou wishest this with me, thou must buy it (*mereberis* in line 16 being = *redimes*.) — 17. *Onyx* is properly a precious stone; but as this was too costly, the ancients often used in imitation of it a kind of yellowish marble, of which ointment-boxes, and such like, were made. — 18. *Sulpiciis accubat horreis*. *Horrea Sulpiciana* (for this is the proper form) was the name of a public granary at Rome, on the ground-floor of which there were shops. *Accubat* indicates that the cask is lying there, leaning against the wall. The jars used to be so placed all round the walls. — 19. Connect *largus donare novas spes, et efficax eluere amara curarum*, a Greek construction, = *qui largiter donare potest spes novas et efficere ut amara curarum* (the same as *curae amarae*) *eluantur*. — 23. *Immunem*, 'without bringing a present, contributing thy share to the banquet.' *Tingere*, here used jocularly. Compare iii. 21, 9.—26. *Nigrorum ignium*, 'of the black, sad, funeral pile.'— 28. *In loco*, 'in the proper place.' *Gram.* § 307, 1, note 1.

CARMEN XIV.

AD AUGUSTUM.

In the fourth ode of this book Horace had extolled the warlike deeds of Drusus, the younger of the emperor's stepsons; in this ode he celebrates the victory gained by Tiberius, the elder stepson, over the Raetians. However, the prudent poet so contrives that the ode both begins and ends with the praises of Augustus. Written probubly in the year 15 B.C.

Quae cura Patrum quaeve Quiritium
Plenis honorum muneribus tuas,
Auguste, virtutes in aevum
Per titulos memoresque fastos
  Aeternet? O qua sol habitabiles
Illustrat oras maxime principum,
Quem legis expertes Latinae
Vindelici didicere nuper,
  Quid Marte posses. Milite nam tuo
Drusus Genaunos, implacidum genus,
Brennosque veloces et arces
Alpibus impositas tremendis
  Dejecit acer plus vice simplici.
Major Neronum mox grave proelium

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1. *Quae cura—aeternet*, a question which expects a negative answer; namely, 'no care or trouble can.'—2. *Plenis* = *satis plenis*; namely, for thy deserts.—3. *In aevum*; that is, *in omne aevum*.—4. *Tituli* are 'inscriptions' on triumphal arches and other public monuments, recording the emperor's exploits. In the *fasti*, the state-calendar, here called *memores*, as recording for the benefit of posterity everything notable, both the offices held by Augustus, such as his consulships and his tribuneships, and the festivals and sacrifices appointed for his victories, were mentioned. Much of both of these kinds of *fasti* has been preserved to us.—6. Connect *maxime* with *qua*, &c., 'O thou who art the greatest of princes, as far as.'—7. *Quem*, governed by *didicere*. The more common construction would be *qui quid posses didicere*. *Legis Latinae*, collective for *legum Romanarum*, or *juris, imperii Romani*.—8. *Vindelici*. See iv. 4, 18.—10. The Genauni and Brenni were tribes who dwelt in valleys of the Alps; the former in the modern Val di Non, the latter in the Val di Bregna; both wild, warlike, and from the rapidity with which they ascended and descended the steep mountains, difficult to reach.—13. *Dejecit* refers properly only to *arces*, but by the figure zeugma *devicit* is involved in it. *Plus vice simplici* is not 'more than once,' but, 'with more than a simple retribution;' *vices* being properly a return for anything received or suffered.—14. *Major*

Commisit immanesque Raetos
Auspiciis pepulit secundis,
Spectandus in certamine Martio,
Devota morti pectora liberae
Quantis fatigaret ruinis,
Indomitas prope qualis undas
Exerces Auster, Pleïadum choro
Scindente nubes, impiger hostium
Vexare turmas et frementem
Mittere equum medios per ignes.
Sic tauriformis volvitur Aufidus,
Qui regna Dauni praefluit Appuli,
Cum saevit horrendamque cultis
Diluviem meditatur agris,
Ut barbarorum Claudius agmina
Ferrata vasto diruit impetu,
Primosque et extremos metendo
Stravit humum sine clade victor,
Te copias, te consilium et tuos
Praebente divos. Nam tibi quo die
Portus Alexandrea supplex
Et vacuam patefecit aulam,
Fortuna lustro prospera tertio
Belli secundos reddidit exitus,
Laudemque et optatum peractis
Imperiis decus arrogavit.

Neronum; namely, Ti. Claudius Nero. — 17. Connect *spectandus* with *quantis*, &c., 'worthy of admiration, with what destruction he,' &c.; that is, 'worthy of admiration for the destruction with which he,' &c. 18. *Morti liberae*, 'to death in freedom.'—20. *Prope qualis;* that is, *prope talis, qualis.*—21. *Pleiadum choro.* The Pleiades, the seven daughters of Atlas, are called in Latin as a constellation *Vergiliae, quia vere oriantur.* Both their rising and their setting were believed to bring stormy weather. Hence here, 'when the group of the Pleiades cut the clouds' by the showers which they cause.—24. *Ignes*, to be taken figuratively, 'the flames, heat of battle.' — 25. *Tauriformis.* All river gods are represented with horns. As to the Aufidus, compare iv. 9, 2. — 26. *Dauni.* Compare iii. 30, 11. — 30. *Ferrata*, 'mailed.' The barbarians wore iron breastplates. — 32. *Clade*, of his own soldiers. — 33. *Te—divos.* Augustus had given Tiberius troops, his advice in regard to the conduct of the campaign, and the right of taking the auspices, which properly belonged to himself alone as commander-in-chief of the Roman people. — 34. *Quo die.* It was August 29th, 30 B.C., and from this day (Antony being dead; hence, in line 36, *vacuam aulam*) Augustus might justly date his undisputed command of the Roman world. Perhaps, however, *dies* here is merely a poetical expression for 'time' generally.—38. *Reddidit*, as it were, a thing due to thee. For *reddere* is properly used of a thing due.—40. *Arrogavit,* = *addi-*

Te Cantaber non ante domabilis
Medusque et Indus, te profugus Scythes
Miratur, o tutela praesens
Italiae dominaeque Romae.
Te fontium qui celat origines
Nilusque et Ister, te rapidus Tigris,
Te belluosus qui remotis
Obstrepit Oceanus Britannis,
Te non paventis funera Galliae
Duraeque tellus audit Hiberiae,
Te caede gaudentes Sygambri
Compositis venerantur armis.

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dit, gave thee glory in addition to that gained in thy previous campaigns. — 41. *Cantaber*. See ii. 6, 2, and iii. 8, 22. Augustus had conquered them in 25 and 19 B. C. The Medes and Indians had not indeed been fought with, but from fear they sent ambassadors, who acknowledged the Roman supremacy. As to the Scythians, and their epithet *profugus*, see i. 35, 9, and iii. 24, 9. — 43. *Praesens*, 'visible.' See iii. 5, 2.—45. *Qui celat origines*. This refers only to the Nile, for the Romans knew the sources of the Danube. Horace, by the three rivers, indicates here the countries of Egypt, Dacia, and Armenia, which obeyed the Romans.—49. *Non paventis funera*; that is, brave.—50. As to *Hiberia*, compare iv. 5, 28.—51. The tribes of the Ubii and Sygambri had surrendered to Augustus: he took them to Gaul, and settled them on the Middle Rhine. With the Germans as a body, however, a peace had been concluded in 15 B. C., shortly before this ode was written, and to it *compositis armis* refers.

CARMEN XV.

AUGUSTI LAUDES.

The last of Horace's odes, in which he praises Augustus for having restored external peace and internal morality, and having given poets leisure and opportunity for the practice of their art.

Phoebus volentem proelia me loqui
Victas et urbes increpuit lyra,

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1. *Proelia;* namely, of Augustus. Horace declares here, as frequently, that his muse is fit only for the lighter kind of poetry. He goes on to compare the higher epic poetry, which is necessary for the celebration of warlike exploits, to the Tuscan Sea, and his own muse to a little bark (*parva vela*.) But he can describe the benefits of the emperor's reign, and this he proceeds to do. — 2. *Increpuit lyra*, 'chid me, prevented me with his lyre:' he struck it, as it

Ne parva Tyrrhenum per aequor
Vela darem. Tua, Caesar, aetas
  Fruges et agris rettulit uberes,
Et signa nostro restituit Jovi
Derepta Parthorum superbis
Postibus, et vacuum duellis
  Janum Quirini clausit, et ordinem
Rectum evaganti frena licentiae
Injecit emovitque culpas
Et veteres revocavit artes,
  Per quas Latinum nomen et Italae
Crevere vires famaque et imperi
Porrecta majestas ad ortus
Solis ab Hesperio cubili.
  Custode rerum Caesare non furor
Civilis aut vis exiget otium,
Non ira, quae procudit enses
Et miseras inimicat urbes.
  Non qui profundum Danubium bibunt
Edicta rumpent Julia, non Getae,
Non Seres infidive Persae,
Non Tanain prope flumen orti.
  Nosque et profestis lucibus et sacris,
Inter jocosi munera Liberi,

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were, angrily. For Apollo was the master of poets, and corrected them when they went astray. — 5. *Fruges agris rettulit*, since they are no longer laid waste by civil war. — 6. *Nostro Jovi;* that is, Jupiter on the Capitol. In the large temple Augustus built a small chapel, on the walls of which were hung up the Roman standards that Phraates, king of the Parthians, was forced to restore 20 B. C. — 9. *Janum Quirini*, more commonly *Janum Quirinum*. The Janus was shut in Numa's reign, then in 235 B. C., some time after the termination of the First Punic War, and three times in the reign of Augustus, in 29, 27, and 10 B. C. — 11. Construe thus: *injecit frena licentiae evaganti rectum ordinem;* an allusion to the numerous laws which Augustus passed in order to repress the immorality that had become rampant during the civil wars. *Emovit culpas* seems to refer particularly to the *lex Julia de adulteriis*, passed in 17 B. C. — 14. Connect *famaque et majestas imperii porrecta* (*est*) *ab Hesperio cubili ad ortus solis.* Horace is quite correct in saying that the power of Rome rested upon the moral superiority of the Romans to all other nations. — 18. *Exiget* = *fugabit.* — 20. *Inimicat*, a word formed by Horace, but in accordance with analogy, ≐ *inimicas reddit.* — 21. *Qui Danubium bibunt;* that is, the Pannonians, Vindelicians, and Dacians. See iv. 14, 46. — 22. *Edicta Julia*, the laws which Augustus, the adopted son of C. Julius Caesar, imposes upon them. — 24. *Prope Tanain orti;* that is, the Scythians. See iv. 14, 42. — 25. *Et profestis lucibus et sacris;* that is, *diebus et profestis et festis*, 'both on holidays and common days.'—

Cum prole matronisque nostris
Rite deos prius apprecati,
  Virtute functos more patrum duces
Lydis remixto carmine tibiis
Trojamque et Anchisen et almae
Progeniem Veneris canemus.

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28. *Apprecati*, a rare word first used by Horace, = *precati*. — 29. *More patrum*. It was an old custom among the Romans to have songs in praise of their ancestors sung at their feasts, and accompanied by a flute-player. Horace says he will do this, celebrating particularly Anchises, and Aeneas, the son of Venus: for from these the gens Julia, to which Augustus belonged, traced its descent. — 30. *Lydis remixto carmine tibiis*, 'in a song mixed with (accompanied by) Lydian flutes.' The flute is called Lydian, because it was much used by the Lydians. Some commentators suppose that allusion is here made to the peculiar measure called Lydian, and well known as effeminate; but this is improbable.



Roman Standard.

CARMEN SAECULARE.

In the year 17 B.C. Augustus celebrated the *ludi saeculares*. These were instituted in the earliest times of Rome, to mark with solemnity the longest period to which human life was supposed ever to extend: but it was a disputed point whether *saeculum* in regard to these games meant, as in common usage, a space of 100, or, in a peculiar religious sense, 110 years. Both views found supporters. Augustus, after the pacification of the empire, wishing to reawaken the religious feeling of the people, which during the long civil wars had almost died away, resolved to revive these games, which, as Suetonius (*August.* 31) tells us, had fallen into disuse. He ordered the Sibylline books to be consulted; and these, taking the cycle of 110 years, stated the year and the mode of celebrating the festival. The next who celebrated these games was the Emperor Claudius, A. D. 47 (A. U. C. 800), following the cycle of 100 years; then A. D. 88 (A. U. C. 841), Domitian, and A. D. 204 (A. U. C. 957), Septimius Severus, again following the reckoning of Augustus; and lastly, A. D. 247 (A. U. C. 1000), Philippus. The secular games lasted for three days, beginning in the evening and continuing during the night. They consisted in the offering of various sacrifices to all the gods of Rome (hence, in line 7, *Dis, quibus septem placuere colles*), and are fully described by Zosimus, ii. 5.

To heighten the interest of the festival, Augustus requested from Horace a *carmen saeculare*, which was to be sung by a choir of boys and girls. Many commentators have been of opinion that the song is a so-called *carmen amoebaeum;* that is, consists of stanzas intended to be sung alternately by the boys and girls. But this opinion finds no confirmation in the poem itself, equally little in the description which we have of the proceedings at the games, and is altogether improbable. In the aesthetic criticism of the poem, we must remember that it was an official composition, in which no high flight of poetic fancy could be allowed. It is addressed to Apollo and Diana, to whom the Sibylline books directed a poem as well as a sacrifice to be offered.

Phoebe silvarumque potens Diana,
Lucidum coeli decus, o colendi

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2. *Lucidum coeli decus* refers both to Phoebus, god of the sun, and to Diana, who was goddess of the moon as well as of the

Semper et culti, date, quae precamur
Tempore sacro,
Quo Sibyllini monuere versus
Virgines lectas puerosque castos
Dis, quibus septem placuere colles,
Dicere carmen.
Alme Sol, curru nitido diem qui
Promis et celas aliusque et idem
Nasceris, possis nihil urbe Roma
Visere majus.
Rite maturos aperire partus
Lenis, Ilythia, tuere matres,
Sive tu Lucina probas vocari
Seu Genitalis:
Diva, producas sobolem Patrumque
Prosperes decreta super jugandis
Feminis prolisque novae feraci
Lege marita;
Certus undenos decies per annos
Orbis ut cantus referatque ludos

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woods.—6. *Lectas*, the proper and standing epithet of women, 'chosen, excellent.' The epithet of the boys, *castus*, refers to the fact that both classes, boys and girls, were to consist only of such as had both father and mother alive, so that they might be 'pure,' not defiled, as it were, by any death in the family. The choir consisted of twenty-seven boys and the same number of girls.—7. Hence: the poem is indeed addressed specially to Apollo and Diana, according to the order of the Sibylline books, and these divinities are first invoked, but yet a prayer to all the gods worshipped at Rome is to be admitted.—9. *Curru nitido*. The chariot of the sun, according to the representations of the poets, glistened with metal and precious stones.—10. *Aliusque et idem*, 'every day new, as it were another, and yet always the same.'—14. As to the construction of *lenis aperire*, compare iv. 14, 22: *impiger vexare*, and line 25 of this poem. The goddess who is invoked is she who presides over births; she is called either by a Greek name, Ilithyia, or a Latin, Lucina or Genitalis.—17. *Patrum decreta*. In this very year, 17 B.C., Augustus, by a decree of the senate, established his first regulations regarding morals, in order to put a stop to the diminution of the number of Roman citizens caused by the visibly increasing immorality and dislike to marriage. His ordinances on this subject consisted partly in the imposition of severe penalties on adultery (*lex Julia de adulteriis*), and partly in encouraging, by numerous rewards, those who married and had children. This course of legislation was completed A.D. 9 by the celebrated *lex Papia Poppaea*.—18. Connect *super* (= *de*) *lege marita feraci novae prolis*. *Lex marita*, with *maritus* used as an adjective, is a short poetical expression for 'law of marriage.'—22. *Orbis*, 'cycle,' of

Ter die claro totiesque grata
Nocte frequentes.
Vosque veraces cecinisse, Parcae,
Quod semel dictum est stabilisque rerum
Terminus servat, bona jam peractis
Jungite fata.
Fertilis frugum pecorisque Tellus
Spicea donet Cererem corona;
Nutriant fetus et aquae salubres
Et Jovis aurae.
Condito mitis placidusque telo
Supplices audi pueros, Apollo;
Siderum regina bicornis audi
Luna puellas.
Roma si vestrum est opus, Iliaeque
Litus Etruscum tenuere turmae,
Jussa pars mutare lares et urbem
Sospite cursu,
Cui per ardentem sine fraude Trojam
Castus Aeneas patriae superstes
Liberum munivit iter daturus
Plura relictis:
Di, probos mores docili juventae,
Di, senectuti placidae quietem,
Romulae genti date remque prolemque
Et decus omne;

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ten times eleven—that is, 110—years, which, as is mentioned in the introduction to the poem, Augustus adopted in fixing the time of his games.—23. *Grata*, because it was illumined with torches and altar-fires, and spent merrily in all manner of festivity.—24. *Frequentes*, because numerously attended.—25. 'And do you, O Parcae, truthful in singing (that is, who sing truthfully; compare line 13) that which is said by you once for all (*semel*), and which then even the end of the world keeps, observes.'—27. *Bona—fata*. The sense is this: grant that the future may be as fortunate for the Roman state as the ages past have been.—29. The idea is, that Tellus, joyous and grateful on account of her fertility, should bring to Ceres, the goddess of the fruits of the earth, a wreath of ears of corn, such as the country people used to give to this deity at the harvest feast.—31. *Aquae*, 'rain.'—32. *Aurae*, 'breezes' or 'weather' generally, Jove being the god of the weather.—33. *Telo;* namely, the bow. See line 61.—35. *Bicornis*, for Diana, as goddess of the moon, was represented with a crescent on her head.—37. *Si* does not imply doubt here, but means 'as truly as, since assuredly.' As to *Iliae turmae*, compare *Carm.* iv. 15, 31.—39. *Jussa pars*, apposition to *Iliae turmae*, and = *quae pars gentis Trojanae jussa est*.—41. *Sine fraude*, 'without injury.'—42. *Castus*. *Pius* is the attribute which Virgil commonly gives to Aeneas.—44. *Plura relictis* = *plura quam reliquerant*, or *quam relicta erant*.—47. *Romulae genti*. Compare

Quaeque vos bobus veneratur albis
Clarus Anchisae Venerisque sanguis,
Impetret, bellante prior, jacentem
Lenis in hostem.
Jam mari terraque manus potentes
Medus Albanasque timet secures;
Jam Scythae responsa petunt, superbi
Nuper, et Indi.
Jam fides et pax et honos pudorque
Priscus et neglecta redire virtus
Audet, apparetque beata pleno
Copia cornu.
Augur et fulgente decorus arcu
Phoebus acceptusque novem Camenis,
Qui salutari levat arte fessos
Corporis artus,
Si Palatinas videt aequus aras,
Remque Romanam Latiumque felix
Alterum in lustrum meliusque semper
Proroget aevum.

Carm. iv. 5, 1, and *Gram.* § 208, 2, note. The poet, in the two preceding lines, has been praying for the classes of young and old, and for the blessings most required by each; here he prays for the Roman people collectively, the whole body. *Rem* is 'property' = *rem familiarem.* — 49. *Bobus albis.* These were the sacrifices to Apollo and Diana; they had been directed by the Sibylline books. —51. *Bellante prior;* that is, *superior iis qui bellum gerunt.* The sense of the passage is the same which Virgil (*Aen.* vi. 854) expresses as the guiding principle or motto of the Romans, *parcere subjectis, et debellare superbos.* — 53. *Manus potentes Albanasque secures;* that is, *manus potentes et secures Albanorum. Secures* means the power of the magistrates, as symbolised by the axes in the *fasces.* The Romans are called Albans, as being descended from the inhabitants of Alba Longa; in the same way the Parthians are called Medes. See *Carm.* iii. 8, 19. — 55. As to the Scythians and Indians, compare *Carm.* iv. 14, 42. — 60. *Copia*, the goddess of plenty, used to be represented with a horn, and her figure occurs particularly often on the coins which were struck in the reign of Augustus. She is called *beata*, because she confers happiness, and consequently must be herself happy. — 63. Apollo was god of the healing art.—65. *Si* is to be understood as in line 37. Horace mentions the Palatine, because on it Augustus had built a magnificent temple to Apollo, and the god would, from gratitude, protect Rome. *Aequus*, 'gracious, graciously.' — 66. Here the apodosis begins. *Rem Romanam* = *Romanos, imperium Romanum.*—67. *Alterum in lustrum. Lustrum* seems to denote here the space of time between each celebration of the secular games and the next. Hence the wish of the poet is, that Apollo will preserve the empire from one century to another, and that each may be better than that which

Quaeque Aventinum tenet Algidumque,
Quindecim Diana preces virorum
Curet et votis puerorum amicas
Applicet aures.
Haec Jovem sentire deosque cunctos,
Spem bonam certamque, domum reporto,
Doctus et Phoebi chorus et Dianae
Dicere laudes.

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preceded it (*melius in aevum.*)—69. As Apollo is appealed to by his temple on the Palatine, so Diana is invoked by her ancient temple on the Aventine, the original seat of the Roman plebs, and by that on Mount Algidus, in the neighbourhood of Rome. See *Carm.* i. 21, 6.—70. *Quindecim virorum.* The *quindecimviri sacris faciundis* were a priestly college of fifteen members, whose chief duty was to preserve, consult, and explain the Sibylline books. Now as the secular games were celebrated by direction of these sacred books, the *quindecimviri* presided at them.—73. The choir declare their conviction that the gods will graciously hear their prayers. As the accusative with the infinitive, *Jovem sentire,* supplies the place of a substantive, *spem bonam certamque* in the next line is in apposition to it.—75. *Doctus,* in its real verbal sense; 'taught,' partly by the poet, and partly by those who had instructed the chorus in chanting the hymn.



Diana.

EPODON LIBER.

CARMEN I.

AD MAECENATEM.

The poet expresses his determination to accompany Maecenas to the Actian war (31 B. C.) We know from history that Maecenas had no personal share in this war, but, by the special desire of Augustus, remained at Rome in charge of Italy. At the time, however, when Horace wrote the epode, this arrangement could not have been made.

Ibis Liburnis inter alta navium,
Amice, propugnacula,
Paratus omne Caesaris periculum
Subire, Maecenas, tuo.
Quid nos? Quibus te vita si superstite
Jucunda, si contra, gravis.
Utrumni jussi persequemur otium,
Non dulce, ni tecum simul,
An hunc laborem mente laturi, decet
Qua ferre non molles viros?
Feremus, et te vel per Alpium juga
Inhospitalem et Caucasum,
Vel occidentis usque ad ultimum sinum
Forti sequemur pectore.

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1. *Ibis Liburnis inter alta propugnacula navium*, 'thou wilt go in Liburnian barks among the lofty bulwarks of the (hostile) ships of war.' The fleet of Octavianus consisted chiefly of *Liburnae* or *Liburnicae*, light vessels of war, such as were originally used by the Liburnians, an Illyrian tribe on the east coast of the Adriatic. On the other hand, the ships of Antony had lofty sides, and several decks, and were formidable in appearance, but very unwieldy. — 5. Construe thus: *quibus vita jucunda, si te superstite, scil. erit.* — 9. *Laturi, scil. sumus.* — 11. *Feremus, etc.* This is the answer to the previous question, and contains the main idea of the poem: 'yes, we will bear the danger

Roges tuum labore quid juvem meo,
Imbellis ac firmus parum:
Comes minore sum futurus in metu,
Qui major absentes habet;
Ut assidens implumibus pullis avis
Serpentium allapsus timet,
Magis relictis, non uti sit, auxili
Latura plus praesentibus.
Libenter hoc et omne militabitur
Bellum in tuae spem gratiae,
Non ut juvencis illigata pluribus
Aratra nitantur mea,
Pecusve Calabris ante sidus fervidum
Lucana mutet pascuis,
Neque ut superni villa candens Tusculi
Circaea tangat moenia.
Satis superque me benignitas tua
Ditavit: haud paravero
Quod aut avarus ut Chremes terra premam,
Discinctus aut perdam nepos.

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mutually.'—15. *Roges*, 'thou mayst perhaps ask.' *Si me roges* might also have been used.—21. *Magis relictis*, 'but (fears) still more, when she has left her young ones alone.'—25. *Non—mea*, 'not that my ploughs, harnessed to more bullocks, may labour;' that is, may cut up the heavy soil.—27. *Pecusve—pascuis*, 'or that my cattle, before the heat of summer, may change (that is, gain in exchange) Lucanian pastures for those of Calabria.' Lucania is a mountainous district, Calabria and the neighbouring region of Apulia, a dry plain. *Mutare aliquid* means often 'to obtain a thing, by giving something in exchange for it.' Consequently the force of the clause is this, 'or that I may obtain from thee pasture-grounds in Lucania, to which my flocks may resort in the summer.' The sense of the whole passage is this: I do not wish by your friendship to acquire extensive lands, or to become rich in cattle, or to obtain a magnificent villa. He mentions as such a villa one extending up the hill of Tusculum, even to the walls of the city. Tusculum was situated on the top of the hill at whose foot now lies the town of Frascati. Its walls are called *Circaea* (line 30), because, according to tradition, Telegonus, son of Ulysses and *Circe*, founded the city. Compare *Carm.* iii. 29, 8.—33. *Chremes*, the usual name of an avaricious old man in the Greek comedies.

CARMEN II.

ALFIUS.

The praises of country life. At the end of the poem, after describing very beautifully the pleasures of a residence away from the busy haunts of men, Horace turns the matter into a joke, and represents the picture which he has drawn as merely an agreeable fancy. We must not suppose, however, that the poet really preferred the town to the country. He did most sincerely love the country, but his connection with Maecenas and other circumstances kept him much at Rome. Such time as he could spare, he spent in the country, and this kind of mixed town and country life seems to have suited him best, for he does not deny that he could not always enjoy the entire seclusion of the country.

Beatus ille qui procul negotiis,
Ut prisca gens mortalium,
Paterna rura bobus exercet suis,
Solutus omni fenore,
Neque excitatur classico miles truci,
Neque horret iratum mare,
Forumque vitat et superba civium
Potentiorum limina.
Ergo aut adulta vitium propagine
Altas maritat populos,
Aut in reducta valle mugientium
Prospectat errantes greges,
Inutilesque falce ramos amputans
Feliciores inserit,
Aut pressa puris mella condit amphoris,
Aut tondet infirmas oves:
Vel cum decorum mitibus pomis caput
Auctumnus agris extulit,
Ut gaudet insitiva decerpens pira
Certantem et uvam purpurae,
Qua muneretur te, Priape, et te, pater
Silvane, tutor finium.
Libet jacere modo sub antiqua ilice,
Modo in tenaci gramine.

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9. The practice of training vines up poplars and elms is still preserved in Italy. The figurative expression *maritare*, used of joining the weak vine to the stronger tree, is very beautiful.—11. *Mugientium, scil. boum.*—17. The sense of the figurative expression is: when the season of harvest with its fruits comes.—21. *Qua munere-*

Labuntur altis interim ripis aquae,
Queruntur in silvis aves,
Fontesque lymphis obstrepunt manantibus,
Somnos quod invitet leves.
At cum tonantis annus hibernus Jovis
Imbres nivesque comparat,
Aut trudit acres hinc et hinc multa cane
Apros in obstantes plagas,
Aut amite levi rara tendit retia,
Turdis edacibus dolos,
Pavidumque leporem et advenam laqueo gruem
Jucunda captat praemia.
Quis non malarum, quas amor curas habet,
Haec inter obliviscitur?
Quodsi pudica mulier in partem juvet
Domum atque dulces liberos,
(Sabina qualis aut perusta solibus
Pernicis uxor Appuli),
Sacrum vetustis exstruat lignis focum
Lassi sub adventum viri,
Claudensque textis cratibus laetum pecus
Distenta siccet ubera,
Et horna dulci vina promens dolio
Dapes inemptas apparet:
Non me Lucrina juverint conchylia
Magisve rhombus aut scari,
Si quos Eois intonata fluctibus
Hiems ad hoc vertat mare.

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tur, 'to present thee with them;' that is, to offer them to thee, O Priapus, as the first-fruits.—27. 'The fountains murmur in opposition (namely, to other sounds in nature.') *Lymphis manantibus*, instrumental ablative, =*aqua manante*. There seems to be a little tautology here, the poet having spoken immediately before of *aquae* rolling along within their lofty banks; but these are *rivi*, *fluvii*, larger than the *fontes*.—31. *Multa cane*. The feminine is used particularly of hunting dogs.—33. *Rarum* is a standing epithet of *rete*, all nets having interstices.—35. It was quite common at this time to eat cranes, birds of passage. At an after period, storks, too, were considered as delicacies. See Pliny, *Hist. Nat.* xxiii. 30.—37. The prose construction would be, *quis non obliviscitur malarum curarum, quas amor habet?*—39. *Quodsi*, emphatic, 'if, therefore, a faithful wife,' &c. The apodosis begins with line 49.—45. *Textae crates* are the hurdles which form the sheepfold.—49. Connect *non me magis juverint*, the *magis*, which belongs to both clauses, being inserted in the second. The Lucrine Lake on the Campanian coast was famed for its oyster beds.—50. *Rhombus*, and especially *scarus*, the most valued sea-fishes. The latter was called by Ennius, in a poem on the art of cookery, *cerebrum Jovis*. The part of the sea generally frequented by the *scarus* was the east of the Mediterra-

Non Afra avis descendat in ventrem meum,
Non attagen Ionicus
Jucundior, quam lecta de pinguissimis
Oliva ramis arborum,
Aut herba lapathi prata amantis et gravi
Malvae salubres corpori,
Vel agna festis caesa Terminalibus,
Vel haedus ereptus lupo.
Has inter epulas ut juvat pastas oves
Videre properantes domum,
Videre fessos vomerem inversum boves
Collo trahentes languido,
Positosque vernas, ditis examen domus,
Circum renidentes lares!
Haec ubi locutus fenerator Alfius,
Jam jam futurus rusticus,
Omnem redegit Idibus pecuniam,
Quaerit Kalendis ponere.

---

nean: hence the poet supposes that only the winter, descending with thunder upon the eastern (*Eois*) waves, can drive the precious fish to the coast of Italy. — 53. *Afra avis*, or *gallina Numidica*, 'Guinea-fowl;' *attagen*, 'woodcock.'—57. *Lapathus*, 'sorrel.'—59. The *Terminalia*, a merry festival of neighbours in the country districts, in which the *termini*, or boundary-stones, land-marks, were crowned. It was celebrated on the 23d of February, according to the Julian calendar. This festival was, upon the whole, one on which no bloody sacrifices were offered; but Ovid in his *Fasti*, and Horace in this passage, allow the sacrifice and eating of a lamb.—65. The *vernae*, slaves born in the house, sit comfortably round the hearth, near which, on the wall, were placed the images of the Lares, generally two. These statuettes are said to 'shine;' namely, from the light of the fire.—67. *Locutus*, *scil. est.*

CARMEN III.

AD MAECENATEM.

The poet imprecates curses on garlic in a style of playful exaggeration. It had been presented to him at the table of Maecenas, probably by the special direction of the host, who wished to derive a little amusement from the exhibition of Horace's aversion to the vegetable.

Parentis olim si quis impia manu
Senile guttur fregerit,

Edit cicutis allium nocentius.
O dura messorum ilia!
Quid hoc veneni saevit in praecordiis?
Num viperinus his cruor
Incoctus herbis me fefellit, an malas
Canidia tractavit dapes?
Ut Argonautas praeter omnes candidum
Medea mirata est ducem,
Ignota tauris illigaturum juga
Perunxit hoc Jasonem;
Hoc delibutis ulta donis pellicem
Serpente fugit alite.
Nec tantus unquam siderum insedit vapor
Siticulosae Apuliae,
Nec munus humeris efficacis Herculis
Inarsit aestuosius.
At si quid unquam tale concupiveris,
Jocose Maecenas, precor
Manum puella savio opponat tuo,
Extrema et in sponda cubet.

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3. *Edit*, 'let him eat,' antique for *edat*. *Gram.* § 146, 4.—8. Canidia, a woman whom Horace accused of practising the magic art. See Epodes 5 and 17.—9. A mythological allusion. Such was the poison with which Medea anointed Jason when he was about to bind a yoke on the fire-breathing bulls. *Ut*, here = *ubi, postquam*. —13. 'She (Medea) having avenged herself on her rival by gifts soaked in this (such a poison as this), fled away by means of her winged serpents.' The *pellex* was Glauce or Creüsa, daughter of Creon, king of Corinth.—15. *Vapor siderum*, 'vapoury (noxious) heat of the sun.'—17. *Munus*, 'the present;' namely, the garment which Deïanira gave to her husband Hercules, in order to secure his constancy, but which, being steeped in the poisoned blood of the Centaur Nessus, caused the hero excruciating torment.—19. The poet jocularly denounces a punishment on Maecenas if he ever again causes him such suffering.

CARMEN IV.

IN MENAM.

An effusion of indignation against a man who, during the confusion of the civil wars, had raised himself by base means from the lowest station to rank and wealth; and now in Rome, by his haughty demeanour, excited the wrath of the well-disposed part of the community. The poet does not name him; but the superscriptions in MSS., which were probably introduced by early commentators, are partly *In Vedium Rufum*, partly *In Menam*. This latter personage is often mentioned in the narrative of the events of this time by Dion Cassius. He was a freedman of Sextus Pompeius, and commanded a part of his fleet, but during the war deserted to Octavianus. The rewards and distinctions which Octavianus bestowed on Menas excited the indignation of honourable men, especially of such as, like Horace, harboured a secret liking for the leaders of the republican party—Brutus, Cassius, Domitius, and Sectus Pompeius. Compare *Carm.* iii. 16, 15.

Lupis et agnis quanta sortito obtigit,
Tecum mihi discordia est,
Hibericis peruste funibus latus
Et crura dura compede.
Licet superbus ambules pecunia,
Fortuna non mutat genus.
Videsne, sacram metiente te viam
Cum bis trium ulnarum toga,
Ut ora vertat huc et huc euntium
Liberrima indignatio?
Sectus flagellis hic triumviralibus
Praeconis ad fastidium,
Arat Falerni mille fundi jugera,
Et Appiam mannis terit,

3. *Hibericis peruste funibus*, 'smarting from Spanish ropes,' *urere* being often used of a thing which produces a smarting pain, such as whipping. 'Spanish ropes' here are ropes made of the tough kind of broom called *spartum*, which was particularly abundant in Spain. —8. *Bis trium.* The sense is clear: the upstart 'measures'—that is, stalks along—the most frequented street in Rome dressed in a toga of six ells in width. —11. 'By the scourges of the *tresviri* (or *triumviri*) *capitales*;' that is, by the scourges applied by order of these men, who formed a sort of police court for trying offenders of the lowest class of the community. The public crier stood by him whilst he was being scourged, and proclaimed his crime and his punishment. He was punished so frequently that the crier became

Sedilibusque magnus in primis eques
Othone contempto sedet.
Quid attinet tot ora navium gravi
Rostrata duci pondere
Contra latrones atque servilem manum,
Hoc, hoc tribuno militum?

disgusted with the constant bawling. — 16. 'With contempt of Otho.' L. Roscius Otho, in his tribuneship, 67 B. C., passed a law that the fourteen benches immediately behind the orchestra in the theatre should be set apart for the *equites*, and ordained expressly that this order should be open only to men inheriting free birth from the third generation. The person to whom the poem is addressed did not answer this condition, but, disregarding it, had obtained admission into the order, and all the rights of free birth, by the special appointment of some one in power, probably Caesar Octavianus. — 17. The sense is: where is the use of carrying on a naval war against robbers and slaves (such as Octavianus waged in the years 38–36 B. C. with Sextus Pompeius), if this man, a man who has himself been a slave and a pirate, is commander of the fleet?

CARMEN V.

IN CANIDIAM VENEFICAM.

An extremely bitter attack on a woman called Canidia, whose real name, according to the statement of an ancient scholiast, was Gratidia, who carried on a trade in perfumery at Naples. She is accused here, in Epode 17, and Satires, i. 8, 23, of practising magic to gain and keep lovers, and even of killing a boy to obtain materials for the manufacture of love-potions. The boy himself is introduced at the beginning and end of the poem imprecating and denouncing curses.

'At o deorum quidquid in coelo regit
Terras et humanum genus,
Quid iste fert tumultus? et quid omnium
Vultus in unum me truces?
Per liberos te, si vocata partubus
Lucina veris affuit,

1. *At* has here an imploring force: 'Oh, pray what does this uproar mean?' The boy destined to be the victim of Canidia's cruelty is the speaker. — 5. *Si — affuit;* that is, if thou hast really born children. Lucina or Juno Lucina was the goddess who gave help

Per hoc inane purpurae decus precor,
Per improbaturum haec Jovem,
Quid ut noverca me intueris aut uti
Petita ferro belua?'
Ut haec trementi questus ore constitit
Insignibus raptis puer,
Impube corpus, quale posset impia
Mollire Thracum pectora;
Canidia brevibus implicata viperis
Crines et incomptum caput,
Jubet sepulcris caprificos erutas,
Jubet cupressus funebres
Et uncta turpis ova ranae sanguine
Plumamque nocturnae strigis
Herbasque, quas Iolcos atque Hiberia
Mittit venenorum ferax,
Et ossa ab ore rapta jejunae canis
Flammis aduri Colchicis.
Et expedita Sagana per totam domum
Spargens Avernales aquas
Horret capillis ut marinus asperis
Echinus aut currens aper.
Abacta nulla Veia conscientia
Ligonibus duris humum
Exhauriebat, ingemens laboribus,
Quo posset infossus puer
Longo die bis terque mutatae dapis
Inemori spectaculo,
Cum promineret ore quantum extant aqua

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in child-birth. — 7. The distinction of the purple stripe on his tunic, which was worn by freeborn boys, does not protect him from the cruelty of the wicked woman. — 17. The magic burnt-offering consisted of the wood of the wild fig-tree and the cypress, on which are laid the eggs and feathers of an owl, smeared with the blood of a toad; also magical herbs and gnawed bones. These herbs are said to come from Thessaly and Hiberia, a Caucasian district: a poetical fancy, founded on the fame of the Colchian poisoner Medea, and of the inhabitants of Thessaly, particularly the women. In addition to all this which we have mentioned, the marrow and the liver of the poor tortured boy are required, and by this horrid sacrifice Canidia intends to bring back the affections of Varus, her faithless lover. — 26. *Avernales*, 'from Lake Avernus,' which among the Roman poets takes to a great extent the place of Acheron, the river of the lower world. — 29. Veia, the second assistant of Canidia, has been engaged in the meantime in digging a hole in the ground, in which the boy, buried up to the chin, is to be starved to death. Provisions are to be placed near him, and changed occasionally, for the purpose of rendering his hunger the keener.—

Suspensa mento corpora:
Exusta uti medulla et aridum jecur
Amoris esset poculum,
Interminato cum semel fixae cibo
Intabuissent pupulae.
Non defuisse masculae libidinis
Ariminensem Foliam,
Et otiosa credidit Neapolis
Et omne vicinum oppidum,
Quae sidera excantata voce Thessala
Lunamque coelo deripit.
Hic irresectum saeva dente livido
Canidia rodens pollicem
Quid dixit aut quid tacuit? 'O rebus meis
Non infideles arbitrae,
Nox et Diana, quae silentium regis,
Arcana cum fiunt sacra,
Nunc, nunc adeste, nunc in hostiles domos
Iram atque numen vertite.
Formidolosae dum latent silvis ferae,
Dulci soporae languidae,
Senem, quod omnes rideant, adulterum
Latrent Suburanae canes
Nardo perunctum, quale non perfectius
Meae laborarint manus.—
Quid accidit? Cur dira barbarae minus
Venena Medeae valent?
Quibus superbam fugit ulta pellicem,
Magni Creontis filiam,

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36. *Suspensa mento.* A person swimming, having only his head above water, seems to hang by his chin. —37. *Exusta*, 'dried up' by the unsatisfied longing for food. Other readings, *exesta*, *exsucta*, are bad, as they express the destruction of the liver, whilst it was to form an ingredient in the love-potion. —39. *Interminato*, passively, from the deponent *interminari*, here, = *interdicto*, *negato*, 'prohibited, withheld.'—45. *Sidera lunamque*, 'the stars and the moon.' Commonly only the moon is put under the control of witches, who were supposed to draw it down, thus causing the darkness at an eclipse.—58. *Latrent* = *allatrent*. Canidia wishes that the dogs may bark long and loudly at old Varus when he goes to court any one but herself. *Suburra*, a disreputable street in Rome.—61. Canidia, after a pause, finds that her magic has failed to produce its expected effect. Astonished at this, she asks herself why her horrible compound has been less efficacious than that of Medea. Others explain the clause thus: 'why has my philtre, made up according to the prescription of Medea, not strength enough!' But this interpretation, *venena Medeae, quae mea sunt*, has something unnatural in it, and

Cum palla, tabo munus imbutum, novam
Incendio nuptam abstulit.
Atqui nec herba nec latens in asperis
Radix fefellit me locis.
Indormit unctis omnium cubilibus
Oblivione pellicum.
Ah! ah! solutus ambulat veneficae
Scientioris carmine.
Non usitatis, Vare, potionibus,
O multa fleturum caput,
Ad me recurres, nec vocata mens tua
Marsis redibit vocibus.
Majus parabo, majus infundam tibi
Fastidienti poculum,
Priusque coelum sidet inferius mari
Tellure porrecta super,
Quam non amore sic meo flagres, uti
Bitumen atris ignibus.'

Sub haec puer jam non, ut ante, mollibus
Lenire verbis impias,
Sed dubius, unde rumperet silentium,
Misit Thyesteas preces:
'Venena magnum fas nefasque non valent
Convertere humanam vicem.
Diris agam vos: dira detestatio
Nulla expiatur victima.
Quin, ubi perire jussus expiravero,
Nocturnus occurram furor,
Petamque vultus umbra curvis unguibus,
Quae vis deorum est manium,
Et inquietis assidens praecordiis
Pavore somnos auferam.
Vos turba vicatim hinc et hinc saxis petens
Contundet obscoenas anus.

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does not give *minus* its proper force.—66. *Abstulit* = *consumpsit.* Creüsa or Glauce was burned to death when she put on the poison-steeped garment which Medea had sent her.—76. The Marsi were considered in Italy to be skilled in the properties of herbs. *Voces* are incantations, formulae of conjuration, at the pronouncing of which particular herbs were made use of.—82. *Atris ignibus;* bitumen burns with a dark flame and a strong odour.—86. *Thyesteas preces;* that is, curses such as Thyestes imprecated on the head of his cruel brother Atreüs, who had killed his two sons.—87. Charms cannot alter the eternal rules of right and wrong, as if they were human institutions. As to *vicem*, see Zumpt, § 453.—97. The sense is: men will drive you from place to place as abominable old

Post insepulta membra different lupi
Et Esquilinae alites;
Neque hoc parentes, heu mihi superstites!
Effugerit spectaculum.'

hags. — 100. *Esquilinae*, because at this time there was a burying-place on the Esquiline Hill for poor people and criminals, whose bodies were not buried deep. See Satires, i. 8, 10. — 101. *Superstites*. According to the order of nature, parents should not survive their children.

CARMEN VI.

IN INIMICUM.

A THREATENING poem, addressed to a man who had maliciously assailed some friends of the poet. Horace challenges him rather to attack himself, and he will give him 'more than a mere return.'

QUID immerentes hospites vexas canis,
Ignavus adversum lupos?
Quin huc inanes, si potes, vertis minas
Et me remorsurum petis?
Nam qualis aut Molossus aut fulvus Lacon,
Amica vis pastoribus,
Agam per altas aure sublata nives,
Quaecunque praecedet fera.
Tu cum timenda voce complesti nemus,
Projectum odoraris cibum.
Cave, cave: namque in malos asperrimus
Parata tollo cornua,
Qualis Lycambae spretus infido gener,
Aut acer hostis Bupalo.

1. *Hospites*, 'strangers,' at whom even cowardly dogs bark. — 3. *Quin — vertis*, 'why dost thou not turn?' that is, a challenge, = *verte potius*. — 10. *Projectum cibum*, = *cibum tibi objectum:* understand, 'and as soon as this happens, thy barking ceases.'—12. *Cornua*, a second trope: first the poet compares himself to a fine Molossian dog, a mastiff, now he calls himself a bull. — 13. *Gener spretus Lycambae;* namely, the poet Archilochus (about 700 B. C.), the inventor of satiric iambic poetry, by the pungency of which he is said to have driven Lycambes and his daughter Neobule to commit suicide. — 14. *Bupalus* was a statuary, and his *acer hostis* was

An si quis atro dente me petiverit,
Inultus ut flebo puer?

the iambic poet Hipponax (about 540 B. C.), who, irritated by a caricature of himself, turned the whole force of his satirical powers against Bupalus.

CARMEN VII.

AD ROMANOS.

A BITTER lament on the renewed outbreak of civil war, which had been terminated by the victory of Octavianus at Actium, 31 B. C. Horace, in his patriotic sorrow, bewails the old sin of Romulus as the cause of the never-ending dissensions in the republic.

Quo, quo scelesti ruitis? aut cur dexteris
Aptantur enses conditi?
Parumne campis atque Neptuno super
Fusum est Latini sanguinis?
Non ut superbas invidae Carthaginis
Romanus arces ureret,
Intactus aut Britannus ut descenderet
Sacra catenatus via,
Sed ut, secundum vota Parthorum, sua
Urbs haec periret dextera.
Neque hic lupis mos nec fuit leonibus,
Nunquam nisi in dispar feris.
Furorne caecos an rapit vis acrior
An culpa? Responsum date.
Tacent, et albus ora pallor inficit,
Mentesque perculsae stupent.
Sic est: acerba fata Romanos agunt
Scelusque fraternae necis,
Ut immerentis fluxit in terram Remi
Sacer nepotibus cruor.

7. *Intactus Britannus.* The poet thinks that if the war had for its object to lead in triumph the Britons, who had not yet submitted to the Roman yoke, he would not lament. The triumphal processions at Rome went round the foot of the Palatine Hill, through the Circus Maximus, and down on the other side, by the Via Sacra, into the Forum, then up to the Capitol. — 9. *Parthorum.*. Since the defeat of Crassus in 53 B. C., the Parthians had been considered as the hereditary enemies of the Roman name. — 20. *Sacer nepotibus.* 'a curse upon the latest posterity, or to be atoned for by them.'

CARMEN IX.

AD MAECENATEM.

An expression of joy at the first news of the victory at Actium (September 2, 31 B. C.) Particular details regarding this victory and the flight of Antony to Egypt had not yet reached Rome. It was only known that the routed fleet had steered in the direction of Crete.

Quando repostum Caecubum ad festas dapes
Victore laetus Caesare
Tecum sub alta, sic Jovi gratum, domo,
Beate Maecenas, bibam,
Sonante mixtum tibiis carmen lyra,
Hac Dorium, illis barbarum?
Ut nuper, actus cum freto Neptunius
Dux fugit ustis navibus,
Minatus urbi vincla, quae detraxerat
Servis amicus perfidis.
Romanus, eheu, posteri negabitis,
Emancipatus feminae
Fert vallum et arma miles et spadonibus
Servire rugosis potest,
Interque signa turpe militaria
Sol adspicit conopium.

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1. *Quando Caecubum bibam;* that is, 'when wilt thou hold a banquet in honour of this happy event?' The Caecuban was a good wine, but excelled by the Campanian, the Falernian, and the Massic. Greek wines much drunk at Rome were the Chian, Lesbian, and Coan. — 5. The lyre, a genuine Greek instrument, was used at first to accompany the singing of hymns composed in the Doric dialect. The flute, originally Phrygian, was considered as foreign, especially the double flute, *dextra et sinistra,* bas and treble, which a player blew at the same time. — 7. That is, as we once celebrated a feast when Sextus Pompeius, who had called himself in his pride a son of Neptune, was defeated in the Sicilian Straits, and fled. The affair referred to occurred in the year 36 B. C; so that *nuper* is not limited to a very recent period. Pompeius had strengthened the crews of his vessels by taking in runaway slaves. — 11. Antony degraded the Roman soldiers still more, by making them serve Cleopatra. This reproach on Antony is founded on the fact that he married Cleopatra, and wished her to be acknowledged and honoured by his Roman friends and soldiers as his lawful wife. — 16. *Conopium,* 'a fly-net,' a bed-curtain made of close network, to keep off the troublesome flies and mosquitoes from Cleopatra and the now

Ad hoc frementes verterunt bis mille equos
Galli canentes Caesarem,
Hostiliumque navium portu latent
Puppes, sinistrorsum citae.
Io Triumphe, tu moraris aureos
Currus et intactas boves?
Io Triumphe, nec Jugurthino parem
Bello reportasti ducem,
Neque Africanum, cui super Carthaginem
Virtus sepulcrum condidit.
Terra marique victus hostis Punico
Lugubre mutavit sagum.
Aut ille centum nobilem Cretam urbibus
Ventis iturus non suis,
Exercitatas aut petit Syrtes Noto,
Aut fertur incerto mari.
Capaciores affer huc, puer, scyphos
Et Chia vina aut Lesbia,
Vel quod fluentum nauseam coërceat,
Metire nobis Caecubum.
Curam metumque Caesaris rerum juvat
Dulci Lyaeo solvere.

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effeminate Antony.—17. *Ad hoc*, 'at this sight.' We have adopted Bentley's correction of the common reading *adhuc*, which gives no suitable sense. —18. By *Galli* are meant *Gallo-Graeci* or *Galatae*, who served with Antony as auxiliaries, but who deserted to Octavianus before the decisive battle. —20. *Sinistrorsum citae*, 'quick to the left;' that is, ready to flee quickly away towards the left. The left here is the direction of Peloponnesus and Asia. —21. *Io triumphe, etc.*, a question of amazement, 'why delayest thou?' The triumph is personified, and the sense without the figure is: why is the triumph not immediately celebrated? —23. *Parem.* Neither Marius nor Scipio Africanus is equal to Caesar Octavianus, whose triumph is approaching. —30. *Non suis ventis*, 'with unfavourable winds.' The mention of Crete's hundred cities is an allusion to the Homeric description. In reality, however, the island had sunk very much in importance. — 31. *Exercitatas Noto*, 'tossed by the south wind.' —35. *Fluentem nauseam*, literally, 'loose loathing;' that is, a disgust at the wine, all the nerves being, as it were, loosened, unbraced. The Caecuban remedies this squeamishness, being a pungent wine, not sweet like the wines of Greece.

CARMEN X.

IN MAEVIUM POËTAM.

A VERY bitter malediction on the poetaster Maevius, a common foe and backbiter of all the young and rising poets of the time, particularly Virgil and Horace. Virgil sneers at him in Eclogue iii. 90; and Horace in this poem wishes that he may be wrecked in a voyage to Greece on which he was entering, and moreover vows a thank-offering to the gods should Maevius perish.

MALA soluta navis exit alite,
Ferens olentem Maevium.
Ut horridis utrumque verberes latus,
Auster, memento fluctibus.
Niger rudentes Eurus inverso mari
Fractosque remos differat.
Insurgat Aquilo, quantus altis montibus
Frangit trementes ilices.
Nec sidus atra nocte amicum appareat,
Qua tristis Orion cadit:
Quietiore nec feratur aequore
Quam Graia victorum manus,
Cum Pallas usto vertit iram ab Ilio
In impiam Ajacis ratem.
O quantus instat navitis sudor tuis
Tibique pallor luteus,
Et illa non virilis ejulatio
Preces et aversum ad Jovem,
Ionius udo cum remugiens sinus
Noto carinam ruperit.
Opima quodsi praeda curvo litore
Porrecta mergos juveris,
Libidinosus immolabitur caper
Et agna tempestatibus.

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2. *Olentem,* 'ill-smelling,' probably because he was of an unhealthy, corpulent habit of body, as seems to be indicated in line 21.—4. *Auster, Eurus,* and *Aquilo,* the south, east, and north winds are invoked to destroy the ship.—11. An allusion to a very severe storm, in which Ajax, son of Oileus, when returning victorious from Troy, was destroyed by Pallas, in her anger at his maltreatment of Cassandra. His death is mentioned by Homer in the Odyssey, iv. 502, and by Virgil in the Aeneid, i. 39.—21. *Quodsi* introduces the concluding sentence: 'if then . . . . ., I shall sacrifice a goat and a lamb.'

CARMEN XIII.

AD AMICOS.

An address on a dull winter day to the poet's friends, in which he calls upon them to enjoy life; confirming his advice by the example of Achilles, who had been represented by tradition as the most perfect of all the Greeks, and yet as the shortest-lived.

Horrida tempestas coelum contraxit, et imbres
Nivesque deducunt Jovem; nunc mare nunc silvae
Threïcio aquilone sonant: rapiamus amice
Occasionem de die, dumque virent genua
Et decet, obducta solvatur fronte senectus.
Tu vina Torquato move consule pressa meo.
Cetera mitte loqui: deus haec fortasse benigna
Reducet in sedem vice. Nunc et Achaemenio
Perfundi nardo juvat et fide Cyllenea
Levare diris pectora sollicitudinibus,
Nobilis ut grandi cecinit Centaurus alumno:
Invicte mortalis dea nate puer Thetide,
Te manet Assaraci tellus, quam frigida parvi
Findunt Scamandri flumina lubricus et Simois,

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1. *Deducunt Jovem.* The expression *Jupiter descendit*, indicating that the atmosphere has become thick and heavy, that rain or snow has begun to fall, is more common. — 5. *Obducta — senectus*, 'let moroseness be rubbed off (unbound) from the (therewith) clouded brow. *Senectus* used (*senium* is more common in this sense) for the bad peculiarity of age, *morositas*, *tristitia*.—6. Horace was born in the consulship of L. Manlius Torquatus, 65 B. C.; and he often mentions the wine of this year, which, either from a sentimental feeling, or because the vintage of that year was remarkably good, he causes to be brought out as a treat on special joyous occasions. Compare *Carm.* iii. 21, 1. Italian wines were kept up by the Romans to a great age, but this is not done now. — 8. *Achaemenio*, properly 'Persian,' here used for 'Asiatic' generally, or for 'Assyrian;' this root, which gave the most valuable perfume, being particularly abundant in Assyria.—9. *Fide Cyllenea*, 'with the lyre of Mercury,' who was born on Mount Cyllene in Arcadia. He invented the *cithara* (also called *chelys*, *testudo*), the strings of which were drawn across a circular hollow frame; originally, according to tradition, a tortoise-shell, whence the name. Apollo's instrument, the *phorminx*, was of a somewhat different construction; in it the strings ran upwards from a sounding-board to a cross-piece between two horns. The name *lyra*, however, is common to both. — 11. *Grandi*, 'when grown a man.' The person alluded to is Achilles, whose tutor was the centaur Chiron. — 13.

Unde tibi reditum certo subtemine Parcae
Rupere, nec mater domum caerula te revehet.
Illic omne malum vino cantuque levato,
Deformis aegrimoniae dulcibus alloquiis.

Assaracus, son of Tros. Hence his 'land' is the Troad.—15. *Certo subtemine*, 'with sure thread;' that is, in the fixed duration of thy life.—17. *Vino—alloquiis*, 'by wine and song, the sweet solaces of ugly (deforming) sorrow.'

CARMEN XVI.

AD POPULUM ROMANUM.

A PLAY of fancy. The poet calls upon the Romans to emigrate from Italy, where civil war is constantly breaking out anew, to the islands of the blest. These islands on the west coast of Africa, now the Canaries, were famed throughout all antiquity for their salubrious climate, their existence and nature, however, being treated more as poetical fancies than realities. Even the most ancient Greeks had an undefined and vague knowledge of them, and the poets described them as the happy abode of the spirits of men. The Roman general, Sertorius, having found himself unable to make head in Spain against Pompey, intended to retire with his followers to the happy islands; but of actual settlements, or of the foundation of any towns on them by the Romans, there is no record. The neglect of the Romans, to discover and make use of the islands on the African coast is surprising, and can only be accounted for by the fact, that there was still land enough, thinly peopled, on the continent of Europe, to receive any surplus population of Italy.

This poem seems to be one of Horace's earliest, and to refer not to the Actian war, but rather to the hostilities between the Caesarian and Antonian parties on the occasion of the settlement of the legions in Italy, by which many cities lost their property.

ALTERA jam teritur bellis civilibus aetas,
Suis et ipsa Roma viribus ruit:

1. *Altera aetas* may mean either 'a second age (period of time),' or 'a second generation (of men.)' We understand it here in the latter sense, so that the poet says the war between Caesar and Pompey swept away one generation, and now another is being extirpated (rubbed off) by the wars of the triumvirs. Taking this sense, there is no necessity for us to think of the particular time estimated for the

Quam neque finitimi valuerunt perdere Marsi
Minacis aut Etrusca Porsenae manus,
Aemula nec virtus Capuae, nec Spartacus acer
Novisque rebus infidelis Allobrox,
Nec fera caerulea domuit Germania pube
Parentibusque abominatus Hannibal;
Impia perdemus devoti sanguinis aetas,
Ferisque rursus occupabitur solum.
Barbarus heu cineres insistet victor, et urbem
Eques sonante verberabit ungula,
Quaeque carent ventis et solibus ossa Quirini,
Nefas videre, dissipabit insolens.
Forte quid expediat communiter aut melior pars
Malis carere quaeritis laboribus:
Nulla sit hac potior sententia, Phocaeorum
Velut profugit exsecrata civitas
Agros atque lares patrios, habitandaque fana
Apris reliquit et rapacibus lupis,
Ire pedes quocunque ferent, quocunque per undas
Notus vocabit aut protervus Africus.
Sic placet, an melius quis habet suadere? Secunda
Ratem occupare quid moramur alite?
Sed juremus in haec: simul imis saxa renarint
Vadis levata, ne redire sit nefas;
Neu conversa domum pigeat dare lintea, quando
Padus Matina laverit cacumina,
In mare seu celsus procurrerit Apenninus,
Novaque monstra junxerit libidine

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continuance of a generation, thirty or thirty-three years; still less that we should think of the war between Marius and Sulla, as betweeen Sulla and Caesar there was a period of peace and prosperity. —6. The Allobroges, a warlike tribe of the Gauls, between the Rhone and the Isère, often alarmed the Romans by their proneness to throw off the yoke whenever intestine troubles at Rome seemed to afford a favourable opportunity. — 7. *Caerulea*, 'blue-eyed.'— 8. *Parentibus*, here 'mothers.'—9. *Impia aetas devoti sanguinis*, 'a godless race, whose blood is accursed, doomed to perish.' — 12. Horsemen will ride over the spots where once noble mansions stood — a sign of destruction and desolation. — 15. *Aut melior pars.* Out of *quaeritis* supply *vos omnes*, 'you, or the better part of you.' *Carere* = *ut careamus*. *Gram.* § 375, note 3. — 17. The story of the emigration of the Phocaeans in Asia Minor, from detestation of the Persian tyranny, will be found in Herodotus, i. 165. — 23. *Secunda alite* = *bono omine*. — 26. *Ne sit nefas.* The ordinary mode of expression would be *nefas esse*, or *ut nefas sit redire, priusquam saxa renarint*. In the same way, afterwards, we should expect *ut tum demum in patriam redeamus, cum Padus, etc.* — 28. Matinus was a hill in Calabria. — 30. A somewhat overcopious detail of monstros-

Mirus amor, juvet ut tigres subsidere cervis,
Adulteretur et columba miluo,
Credula nec flavos timeant armenta leones,
Ametque salsa levis hircus aequora.
Haec et quae poterunt reditus abscindere dulces
Eamus omnis execrata civitas,
Aut pars indocili melior grege; mollis et exspes
Inominata perprimat cubilia!
Vos quibus est virtus, muliebrem tollite luctum,
Etrusca praeter et volate litora.
Nos manet Oceanus circumvagus: arva, beata
Petamus arva divites et insulas,
Reddit ubi Cererem tellus inarata quotannis
Et imputata floret usque vinea,
Germinat et nunquam fallentis termes olivae,
Suamque pulla ficus ornat arborem;
Mella cava manant ex ilice, montibus altis
Levis crepante lympha desilit pede.
Illic injussae veniunt ad mulctra capellae,
Refertque tenta grex amicus ubera;
Nec vespertinus circumgemit ursus ovile,
Neque intumescit alta viperis humus.
Pluraque felices mirabimur: ut neque largis
Aquosus Eurus arva radat imbribus,
Pinguia nec siccis urantur semina glebis,
Utrumque rege temperante coelitum.
Non huc Argoo contendit remige pinus,
Neque impudica Colchis intulit pedem;
Non huc Sidonii torserunt cornua nautae
Laboriosa nec cohors Ulixei.
Nulla nocent pecori contagia, nullius astri

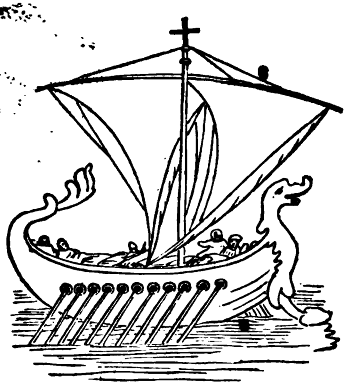
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ities which are to happen before the emigrants' return. We must remember that the poet was young when he wrote this epode. — 36 *Exsecrata;* that is *postquam execrationibus haec fixa et inviolata constituimus.* — 40. *Etrusca litora;* that is, push out first from Ostia, then sail along the Italian, Gallic, and Spanish coasts, till you reach and pass the Pillars of Hercules. — 43. *Cererem,* 'corn.' The poet describes at some length how the earth, in the happy islands, brings forth without tillage abundant crops — a state of things which is found nowhere, and which would only do man harm. — 46. *Pulla,* 'dark-coloured;' that is, ripe. — 52. *Alta,* the ground seeming to rise, as the reptiles creep forth. — 56. *Utrumque;* that is, both the overabundance of rain and the drought. — 57. The ship Argo has never come to these happy islands, nor has Medea with her accursed arts been here to blast the bounties of nature. — 59. *Torquere cornua,* 'to turn the sail-yards.' — 61. *Astri;* as Sirius in our Italian

Gregem aestuosa torret impotentia.
Jupiter illa piae secrevit litora genti,
Ut inquinavit aere tempus aureum;
Aerea dehinc ferro duravit saecula, quorum
Piis secunda, vate me, datur fuga.

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clime.—62. *Impotentia*, 'violence,' as frequently.—64. *Ut—aureum*, 'after he had alloyed the golden age with the brazen.'—65 *Quorum secunda fuga*, 'a prosperous flight from which (iron times.)'



SATIRARUM

LIBER PRIMUS.

SATIRA I.

Observations, full of wit and good practical morality, on the universally-prevalent vice of dissatisfaction with one's own position in life—on the eager desire of possessing more than others—and the avarice which would ever accumulate and never begin to enjoy what has been acquired. This constant bustle is represented as the most dangerous enemy of a quiet, reflective, happy life; and no doubt the warning, not unnecessarily to distract their minds, was very seasonable to the Romans at this period (some years before the battle of Actium), when property was in a most unsettled state, and peace had been long unknown to the republic. But the moral precepts are perfectly applicable to the men of the present age also.

Qui fit, Maecenas, ut nemo, quam sibi sortem
Seu ratio dederit, seu fors objecerit, illa
Contentus vivat, laudet diversa sequentes?
O fortunati mercatores!' gravis annis
Miles ait multo jam fractus membra labore.
Contra mercator, navem jactantibus austris:
'Militia est potior. Quid enim? Concurritur: horae
Momento aut cita mors venit aut victoria laeta.'
Agricolam laudat juris legumque peritus,
Sub galli cantum consultor ubi ostia pulsat.
Ille datis vadibus qui rure extractus in urbem est,
Solos felices viventes clamat in urbe.
Cetera de genere hoc (adeo sunt multa) loquacem
Delassare valent Fabium. Ne te morer, audi,
Quo rem deducam. Si quis deus, 'En ego,' dicat,

1. The prose construction would be, *Qui fit ut nemo ea sorte, quam*, &c. *contentus vivat*. As to *qui*, 'how,' see *Gram.* § 118, note.—2. *Fors*, not *Fortuna*, but 'accident, chance,' the opposite of *ratio*, 'a choice made for reasons.'—7. *Concurritur*, 'the shock of battle takes place.'—10. *Consultor*, 'the client seeking advice.'—11. *Datis vadibus*, 'having (in the previous term of court) given bail' that he would appear when required. An action for debt is alluded to.—13. *De genere hoc*=*hujusmodi, hujus generis*.—15. *Quo rem dedu-*

'Jam faciam quod vultis: eris tu, qui modo miles,
Mercator; tu, consultus modo, rusticus: hinc vos,
Vos hinc mutatis discedite partibus. Eia!
Quid statis?'—Nolint. Atqui licet esse beatis.
Quid causae est, merito quin illis Jupiter ambas
Iratus buccas inflet, neque se fore posthac
Tam facilem dicat, votis ut praebeat aurem?
Praeterea, ne sic, ut qui jocularia, ridens
Percurram:—quamquam ridentem dicere verum
Quid vetat? ut pueris olim dant crustula blandi
Doctores, elementa velint ut discere prima:—
Sed tamen amoto quaeramus seria ludo.
Ille gravem duro terram qui vertit aratro,
Perfidus hic caupo, miles nautaeque per omne
Audaces mare qui currunt, hac mente laborem
Sese ferre, senes ut in otia tuta recedant,
Aiunt, quum sibi sint congesta cibaria: sicut
Parvula (nam exemplo est) magni formica laboris
Ore trahit quodcunque potest atque addit acervo,
Quem struit, haud ignara ac non incauta futuri.
Quae, simul inversum contristat Aquarius annum,
Non usquam prorepit et illis utitur ante
Quaesitis sapiens, quum te neque fervidus aestus
Demoveat lucro, neque hiems, ignis, mare, ferrum,
Nil obstet tibi, dum ne sit te ditior alter.

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cam; that is, how far I go in my assertion regarding discontent. 17. *Hinc vos, vos hinc;* properly, *hinc vos, illinc vos;* but the lively mode of representation requires us to imagine a kind of gesticulation. Those to whom the god calls are to change not only the parts (*partes*) which they play, but also, with them, their positions in the scale of society. — 19. *Nolint,* the apodosis: *si quis deus vitae optionem det, nolint aliam eligere.* The present subjunctive indicates that the supposition is possible. As to the construction of *licet*, see *Gram.* § 376, 3. — 20. *Ambas buccas inflet,* 'puff up both his cheeks;' *illis,* 'against them,' a sign of contempt. Horace has intentionally chosen a vulgar figure, probably from comedy. — 23. *Jocularia,* 'comic speeches,' such as were delivered in the theatres. In enouncing serious truths in jocular language, Horace would be acting as the teachers of young children do, who 'sometimes' (*olim*) give them cakes and sweetmeats to induce them to learn the letters, the A B C (*elementa.*) To the relative clause, *ut qui jocularia* supply the indicative *percurrit*, out of *percurram.*—28. The sound echoes to the sense, indicating hard labour.—33. *Magni formica laboris* could in prose mean only 'an ant of great industry.' Here, however, this *genitivus qualitatis* means, 'which can endure great labour;' and hence, properly, *animal* or *bestia* should be supplied. — 36. *Quae.* The poet's reply begins. In the relative is involved an emphatic conjunction, it being = *verumtamen haec,* 'very true, *but.*' The avaricious man toils on, and never stops to

Quid juvat immensum te argenti pondus et auri
Furtim defossa timidum deponere terra?—
'Quod si comminuas, vilem redigatur ad assem.'—
At ni id fit, quid habet pulchri constructus acervus?
Milia frumenti tua triverit area centum,
Non tuus hoc capiet venter plus ac meus: ut si
Reticulum panis venales inter onusto
Forte vehas humero, nihilo plus accipias quam
Qui nil portarit. Vel dic, quid referat intra
Naturae fines viventi, jugera centum an
Mille aret? 'At suave est ex magno tollere acervo.'
Dum ex parvo nobis tantundem haurire relinquas,
Cur tua plus laudes cumeris granaria nostris?
Ut tibi si sit opus liquidi non amplius urna
Vel cyatho, et dicas: Magno de flumine malim,
Quam ex hoc fonticulo tantumdem sumere. Eo fit,
Plenior ut si quos delectet copia justo,
Cum ripa simul avulsos ferat Aufidus acer.
At qui tantuli eget, quanto est opus, is neque limo
Turbatam haurit aquam, neque vitam amittit in undis.
At bona pars hominum decepta cupidine falso,
'Nil satis est,' inquit, 'quia tanti, quantum habeas, sis.'
Quid facias illi? Jubeas miserum esse, libenter
Quatenus id facit. Ut quidam memoratur Athenis

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enjoy his acquisitions, but the ant does. When the sun enters the sign of Aquarius (January 16), the closing (*inversus*) year assumes its most miserable aspect.—42. *Furtim defossa* go together.—43. The avaricious man's defence.—44. Horace replies.—45. *Milia—centum*, 'thy barn-floor may have thrashed a hundred thousand of grain;' supply the ordinary corn measure, *modius* or *medimnus*. —46. *Plus ac.* Horace frequently uses *ac* after comparatives, instead of *quam*. See Zumpt, § 340, note.—47. In a troop of slaves taken to the market to be sold, one carries the bread-bag, but he does not for that reason receive more of the bread than the others who have had different burdens, or none at all.—50. *Viventi*, a somewhat free use of the *dativus commodi*, *refert* having commonly a different construction. *Gram.* § 284.—51. *At.* The avaricious man raises a new plea, which Horace goes on to answer. The former having compared money to a heap (*acervus*) of corn, the poet, in his reply, takes up the same figure, and speaks of granaries (*granaria*) and a small corn-chest (*cumera*.)—54. *Liquidi* = *humoris*, *aquae*.—56. *Eo fit*, 'hence it happens' that a person who wishes more than he needs, falls into danger. This truth is illustrated by the fate of the person just mentioned, who would fill his vessel from a river rather than a brook. The stream carries him away, along with the bank on which he was standing. As to the Aufidus, compare *Carm.* iv. 14, 25.—59. *Eget*, in a rare sense, = *cupit*.—62. The third plea of the avaricious man: man is valued according to his wealth.—64. *Quatenus* = *quoniam*. The

Sordidus ac dives, populi contemnere voces
Sic solitus: populus me sibilat, at mihi plaudo
Ipse domi, simul ac nummos contemplor in arca.
Tantalus a labris sitiens fugientia captat
Flumina .... Quid rides? Mutato nomine de te
Fabula narratur: congestis undique saccis
Indormis inhians, et tamquam parcere sacris
Cogeris aut pictis tamquam gaudere tabellis.
Nescis quo valeat nummus, quem praebeat usum.
Panis ematur, olus, vini sextarius, adde
Quis humana sibi doleat natura negatis.
An vigilare metu exanimem, noctesque diesque
Formidare malos fures, incendia, servos,
Ne te compilent fugientes, hoc juvat? Horum
Semper ego optarim pauperrimus esse bonorum.
'At si condoluit tentatum frigore corpus,
Aut alius casus lecto te affixit; habes qui
Assideat, fomenta paret, medicum roget, ut te
Suscitet ac natis reddat carisque propinquis?'
Non uxor salvum te vult, non filius; omnes
Vicini oderunt, noti, pueri atque puellae.
Miraris, quum tu argento post omnia ponas,
Si nemo praestet, quem non merearis amorem?
At si cognatos, nullo natura labore

---

poet now gives an instance of a man who valued himself according to his wealth. Why the case of Tantalus is brought up is not so obvious: the avaricious man, to whom Horace supposes himself speaking, does not see its applicability, and laughs. Hereupon Horace breaks off from his sentence (an instance of aposiopesis), and shows him the bearing of the case. — 71. *Tamquam sacris*, 'as if they belonged to a god, and there was a curse upon him who should handle them. — 72. The idea is this: it is the same thing whether you have real money, or merely a picture before your eyes, on which are painted pieces of gold. You have as much pleasure in the one as the other, since you only look, never use. — 73. *Quo valeat;* that is, *ad quam rem utilis sit.* — 74. *Sextarius,* the sixth part of a *congius*, about half a pint, the quantity which a moderate drinker will take at a banquet. — 75. *Quis negatis doleat natura;* literally, 'things which being denied to it, human nature grieves;' that is, 'which human nature grieves to be without.' In the preceding passage the poet has mentioned the necessaries of life; here he adds some of those things which make life comfortable and joyous, such as a respectable dwelling, decent clothing, society, and the like. — 80. *Tentatum frigore*, 'assailed by, shivering from cold.' The poet is thinking of the disease most common in Italy — fever and ague. — 85. *Pueri atque puellae*, a proverbial expression, denoting 'all classes, old and young, male and female.' — 86. *Post omnia ponas*, by tmesis, for *postponas omnia.* — 88. *At si, etc.* The sense is: if you try to keep the affection of your relatives, you will fail,

Quos tibi dat, retinere velis servareque amicos,
Infelix operam perdas: ut si quis asellum
In Campo doceat parentem currere frenis.
Denique sit finis quaerendi, quumque habeas plus,
Pauperiem metuas minus et finire laborem
Incipias, parto quod avebas, ne facias quod
Ummidius quidam (non longa est fabula) dives,
Ut metiretur nummos, ita sordidus, ut se
Non unquam servo melius vestiret, ad usque
Supremum tempus ne se penuria victus
Opprimeret, metuebat. At hunc liberta securi
Divisit medium, fortissima Tyndaridarum.
'Quid mi igitur suades? ut vivam Maenius? aut sic
Ut Nomentanus?' Pergis pugnantia secum
Frontibus adversis componere: non ego avarum
Quum veto te fieri, vappam jubeo ac nebulonem.
Est inter Tanain quiddam socerumque Viselli.
Est modus in rebus, sunt certi denique fines,
Quos ultra citraque nequit consistere rectum.
Illuc unde abii redeo, nemo ut avarus
Se probet, ac potius laudet diversa sequentes;

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as a man would do who should try to put his ass through the exercises of a horse. Your relations will not serve you, as you have done no good to them.—92. *Denique* introduces the last suggestion of the poet to the avaricious man. Hence it means 'at least, then:' if you are deaf to everything else, at least agree to this proposal—to have less dread of poverty and less pinching miserliness the more you acquire.—94. *Ne facias quod, etc.*, 'lest that happen to you which did to a certain Ummidius.'—96. *Metiretur.* He did not count his money, but measured it by bushels.—98. *Victus*, genitive, governed by *penuria*.—100. *Fortissima Tyndaridarum. Tyndarides*, a son of Tyndareus, plural *Tyndaridae*, descendants of Tyndareus. One of the children of Tyndareus was Clytaemnestra, who killed her husband Agamemnon. The freed-woman who slew her patron and husband is here, in jest, compared with the high-born Clytaemnestra, and called the boldest of husband-killers.—101. *Ut vivam Maenius*, 'to live like Maenius,' who, as well as Nomentanus, was a well-known debauchee at Rome.—102. Connect *pugnantia secum adversis frontibus*, the sense being 'things quite opposed to each other.'—104. *Vappa;* properly, 'stale wine,' here 'a useless fellow;' *nebulo*, one who, like a mist (*nebula*) or the wind, has no solidity or regularity—'a vagabond.'—105. Tanais and the father-in-law of Visellius were two well-known men at Rome, who suffered under opposite bodily infirmities.—108. *Illuc—redeo;* that is, I return to the proper theme of my satire—namely, that no one is content with his lot. On *redeo* depend first *ut nemo avarus se probet*, 'that nobody, in his avarice, approves of himself, is pleased, content with himself;' then afterwards, *laudet*, *tabescat*, *comparet*, and *laboret*. Observe the hiatus in *nemō ŭt*, which is bearable, as the arsis rests

Quodque aliena capella gerat distentius uber,
Tabescat; neque se majori pauperiorum
Turbae comparet, hunc atque hunc superare laboret.
Sic festinanti semper locupletior obstat:
Ut, quum carceribus missos rapit ungula currus,
Instat equis auriga suos vincentibus, illum
Praeteritum temnens extremos inter euntem.
Inde fit, ut raro, qui se vixisse beatum
Dicat et exacto contentus tempore vita
Cedat, uti conviva satur, reperire queamus.
Jam satis est. Ne me Crispini scrinia lippi
Compilasse putes, verbum non amplius addam.

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on the last syllable of *nemo.*—114. *Carceribus* (ablative) *missos*, = *emissos ex carceribus. Ungula* for *equus.*—116. *Temnens*, poetical for *contemnens.*—120. Crispinus was a Stoic philosopher, notorious in Rome for his moral harangues. He is called *lippus*, perhaps because he was really blear-eyed; perhaps, metaphorically, because he did not judge aright the faults and weaknesses of his fellow-men.

SATIRA VI.

This Satire contains a defence against the charge that Horace, though of humble birth, had pushed himself forward into the society of the great, with the view of being considered a man of importance. The moral of the satire is this—that nobility does not lie in birth, but in character; that virtue alone makes true nobility.

Non quia, Maecenas, Lydorum quidquid Etruscos
Incoluit fines, nemo generosior est te,
Nec quod avus tibi maternus fuit atque paternus,
Olim qui magnis legionibus imperitarent,
Ut plerique solent, naso suspendis adunco
Ignotos, ut me libertino patre natum.

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1. *Lydorum quidquid, etc.*; that is, *omnium Lydorum qui Etruscos fines incolunt.* It was a general belief in antiquity that Etruria was colonised by Lydians from Asia Minor. As to the high descent of Maecenas, see *Carm.* i. 1, 1.—4. *Olim qui.* Supply *ii*, 'of such a rank as to.' *Legiones* here are the armies of the ancient Etruscans. —5. *Naso suspendis adunco*, a witty expression for 'despisest, turnest up thy nose at.' We see here that Horace was somewhat proud of his being *ingenuus.* His father had been a slave, and afterwards, being manumitted by his master, a *libertinus*, he himself

Quum referre negas quali sit quisque parente
Natus, dum ingenuus; persuades hoc tibi vere,
Ante potestatem Tulli atque ignobile regnum
Multos saepe viros nullis majoribus ortos
Et vixisse probos, amplis et honoribus auctos;
Contra Laevinum, Valeri genus, unde Superbus
Tarquinius regno pulsus fugit, unius assis
Non unquam pretio pluris licuisse, notante
Judice, quo nosti, populo, qui stultus honores
Saepe dat indignis et famae servit ineptus,
Qui stupet in titulis et imaginibus. Quid oportet
Nos facere a vulgo longe longeque remotos?
Namque esto, populus Laevino mallet honorem
Quam Decio mandare novo, censorque moveret
Appius, ingenuo si non essem patre natus:
Vel merito, quoniam in propria non pelle quiessem.
Sed fulgente trahit constrictos gloria curru
Non minus ignotos generosis. Quo tibi, Tilli,
Sumere depositum clavum fierique tribuno?
Invidia accrevit, privato quae minor esset.

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was therefore freeborn.—9. *Tulli.* Servius Tullius was said by tradition to have been the son of a slave of Tarquinius Priscus, and was therefore looked up to by the slaves in Rome as a notable instance of good luck. Hence *ignobile regnum*, 'the government, which he obtained, though of ignoble birth.'—12. M. Valerius Laevinus was, as the scholiasts tell us, a young man of the time of Horace, who, though a member of the ancient and distinguished patrician *gens Valeria*, one of whose members had assisted in expelling Tarquinius Superbus, yet, on account of his vicious life, obtained no posts of honour. *Unde = a quo, scil. genere.* — 13. *Fugit*, historical present. — 14. Construe thus: *licuisse* (' has been put up for sale;' that is, has been valued) *non unquam pluris* (*quam*) *pretio unius assis.* — 15. *Quo nosti = quem nosti*, an attraction common in Greek, but rare and poetical in Latin. — 17. *Tituli*, 'inscriptions' recording the great deeds of ancestors, *imagines*, 'busts' of ancestors. — 19. *Mallet.* The imperfect-subjunctive shows that the supposition is not true; for Laevinus was not promoted, and Appius Claudius, censor in 50 B. C., who was very strict, did not remove good men from the senate, even though they were ignoble. Properly, great-grandsons of freedmen (that is, *nepotes ingenuorum*) were their nearest descendants who could be admitted into the senate, but Appius had introduced grandsons; that is, *filii ingenuorum.* — 20. *Novo = novo homini. Decio* is 'a Decius, a man like the Decii,' who were plebeians, and yet among the most distinguished men in Roman history. — 22. *Vel merito, scil. me moveret censor*, 'even justly.' *Propria in pelle quiescere*, a proverbial expression for ' to be content with one's lot.' — 24. Tillius, a person, as the scholiast tells us, who was removed from the senate as a Pompeian, by the dictator Caesar, but, after his murder, became *tribunus plebis*,

Nam ut quisque insanus nigris medium impediit crus
Pellibus et latum demisit pectore clavum,
Audit continuo: Quis homo hic aut quo patre natus?
Ut si qui aegrotet, quo morbo Barrus, haberi
Ut cupiat formosus, eat quacunque, puellis
Injiciat curam quaerendi singula, quali
Sit facie, sura, quali pede, dente, capillo;
Sic qui promittit, cives, urbem sibi curae,
Imperium fore et Italiam et delubra deorum,
Quo patre sit natus, num ignota matre inhonestus,
Omnes mortales curare et quaerere cogit.
'Tune, Syri, Damae, aut Dionysi filius, audes
Dejicere e saxo cives aut tradere Cadmo?'
'At Novius collega gradu post me sedet uno;
Namque est ille, pater quod erat meus.' Hoc tibi Paullus
Et Messalla videris? At hic, si plostra ducenta
Concurrantque foro tria funera, magna sonabit
Cornua quod vincatque tubas; saltem tenet hoc nos.
Nunc ad me redeo libertino patre natum,
Quem rodunt omnes libertino patre natum,
Nunc, quia sim tibi, Maecenas, convictor, at olim
Quod mihi pareret legio Romana tribuno.

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and thereby again a senator.—27. An allusion to the *latus clavus* and high buskins, which were the badges of a senator.—30. Barrus, a man otherwise unknown, but often mentioned by Horace on account of his vanity.—35. *Qui promittit*, by becoming a senator.—36. *Num*, 'whether he is—but of course he is not.' This is implied in *num*.—38. *Tune, etc.* This is what one of the people is supposed to say to the son of a freedman, who has obtained honours. The answer of the upstart follows in line 40. Syrus, Dama, and Dionysius, were common names of slaves.—39. *Saxo* is the Tarpeian rock, and this refers to the ancient punishment which the Roman magistrates could inflict for high treason and other heinous crimes. Cadmus, a well-known executioner.—40. *Gradu post me sedet uno*, figurative: 'is a degree more ignoble than I;' that is, is himself a *libertinus*. The figure is taken from the theatre, in which the front seats were the most honourable.—41. *Hoc*, 'on this account,' as in line 52. Paullus and Messalla are named, as representatives of the Aemilii and Valerii, two of the most ancient and distinguished *gentes* in Rome.—42. *Hic;* that is, thy colleague Novius. He has at least the merit of possessing a tremendous voice; so that amid all the bustle and noise of a great man's funeral, ay, even of three together, he will make himself be heard above the big horns (for *magna cornua* go together) and the trumpets.—44. *Tenet nos*, 'binds, captivates us,' induces us to elect him to offices of state. This is put into the mouth of one of the common people.—47. *Nunc* answers to the following *olim*. Horace had been a tribune in the army of Brutus. This was a post (*honor*) to which commonly

Dissimile hoc illi est; quia non, ut forsit honorem
Jure mihi invideat quivis, ita te quoque amicum,
Praesertim cautum dignos assumere prava
Ambitione procul. Felicem dicere non hoc
Me possim, casu quod te sortitus amicum;
Nulla etenim mihi te fors obtulit: optimus olim
Virgilius, post hunc Varius dixere, quid essem.
Ut veni coram, singultim pauca locutus,
(Infans namque pudor prohibebat plura profari)
Non ego me claro natum patre, non ego circum
Me Satureiano vectari rura caballo,
Sed, quod eram, narro. Respondes, ut tuus est mos,
Pauca: abeo: et revocas nono post mense jubesque
Esse in amicorum numero. Magnum hoc ego duco,
Quod placui tibi, qui turpi secernis honestum,
Non patre praeclaro, sed vita et pectore puro.
Atqui si vitiis mediocribus ac mea paucis
Mendosa est natura, alioqui recta, velut si
Egregio inspersos reprehendas corpore naevos,
Si neque avaritiam neque sordes aut mala lustra
Objiciet vere quisquam mihi, purus et insons,
Ut me collaudem, si et vivo carus amicis;
Causa fuit pater his, qui macro pauper agello
Noluit in Flavi ludum me mittere, magni
Quo pueri magnis e centurionibus orti,
Laevo suspensi loculos tabulamque lacerto,

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only young men of rank were raised.—49. *Forsit*, a poetical form of *forsitan.*—51. *Cautum assumere dignos*, 'who art careful to take only worthy persons as thy friends.'—53. *Sortitus*. Supply *sim*, not *sum*. This is merely what his enemies say, not the truth.—57. *Infans*, given as an adjective to *pudor*, 'which checks eloquence.' —58. *Circum* belongs to *vectari*, from which it is separated by tmesis. *Satureianus caballus* is 'a Tarentine steed,' Saturion being the ancient name of a district near Tarentum, from which a fine breed of carriage-horses came.—69. *Purus et insons* belongs to the clause with *si* in the next line.—71. *Pauper*; that is, *etsi pauper erat.*—73. *Centurionibus*, answering pretty nearly to our 'sergeants,' who occupy a somewhat important position in a regiment, though generally men of humble birth and little education; in a provincial town, however, they are men of consequence, whence they are here called *magni*.—74. *Suspensi loculos, etc.* See *Gram.* § 259, 1. *Suspensi* is construed in the same way as *accincti* often is. *Loculi et tabula* are the satchel and reckoning-table, the materials for counting, which was the elementary branch of instruction. The ancients, not being acquainted with the decimal system of notation necessarily had a different mode of counting from us. They used a reckoning-table, with lines for the units, tens, hundreds, &c. and counters or reckoning-stones (*calculi.*) These

Ibant octonis referentes idibus aera;
Sed puerum est ausus Romam portare docendum
Artes, quas doceat quivis eques atque senator
Semet prognatos: vestem servosque sequentes,
In magno ut populo, si qui vidisset, avita
Ex re praeberi sumptus mihi crederet illos.
Ipse mihi custos incorruptissimus omnes
Circum doctores aderat. Quid multa? pudicum,
Qui primus virtutis honos, servavit ab omni
Non solum facto, verum opprobrio quoque turpi;
Nec timuit, sibi ne vitio quis verteret, olim
Si praeco parvas aut, ut fuit ipse, coactor
Mercedes sequerer: neque ego essem questus; at hoc nunc
Laus illi debetur et a me gratia major.
Nil me poeniteat sanum patris hujus; eoque
Non, ut magna dolo factum negat esse suo pars,
Quod non ingenuos habeat clarosque parentes,
Sic me defendam. Longe mea discrepat istis
Et vox et ratio; nam si natura juberet
A certis annis aevum remeare peractum,
Atque alios legere ad fastum quoscumque parentes,
Optaret sibi quisque; meis contentus honestos
Fascibus et sellis nollem mihi sumere, demens
Judicio vulgi, sanus fortasse tuo, quod
Nollem onus haud unquam solitus portare molestum.
Nam mihi continuo major quaerenda foret res
Atque salutandi plures; ducendus et unus

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calculi were carried in the *loculi.*—75. *Referentes aera*, 'paying their school-fees.' *Aera Idibus* = *singulos asses singulis Idibus*, for we know that the children at elementary schools paid an *as* monthly, and always on the ides. In the higher schools payment was made for the session. The ides are called *octonae*, because there were eight days between the nones and them.—77. *Doceat* = *docendos curet*.—78. *Semet prognatos* = *filios suos*.—79. *Ut in magno populo*, as is necessary in a large city.' He thus excuses his father's apparent extravagance.—82. Connect (*pudicum* = *purum*) *ab omni—facto*. —85. *Olim*, as frequently, = *aliquando*, referring to the future.—86. A *praeco* and a *coactor*, as to which latter compare the introduction, had mean trades, which incapacitated them for holding any office, even in the smaller towns of Italy.—87. Connect *hoc* with *major*, 'the greater.'—89. *Poeniteat me* here, as often, 'I am discontented with.'—90. *Dolo suo*, a judicial expression for *sua culpa*.—93. *Ratio*, 'opinion.'—95. *Ad fastum*, 'according to, or to satisfy, his pride.'—96. Connect *honestos* (= *honoratos*) *fascibus et sellis* (*curulibus*.)—98. *Tuo judicio*, Maecenas himself having a great disinclination to take office.—100. *Res*, 'property.'—101. *Salutandi*. This refers to the well-known Roman custom of paying a visit (*salutatio*) to great men regularly in the morning. A person striving

Et comes alter, uti ne solus rusve peregreve
Exirem; plures calones atque caballi
Pascendi, ducenda petorrita. Nunc mihi curto
Ire licet mulo, vel si libet usque Tarentum,
Mantica cui lumbos onere ulceret atque eques armos;
Objiciet nemo sordes mihi, quas tibi, Tilli,
Quum Tiburte via praetorem quinque sequuntur
Te pueri lasanum portantes oenophorumque.
Hoc ego commodius quam tu, praeclare senator,
Milibus atque aliis vivo. Quacumque libido est
Incedo solus; percontor, quanti olus ac far;
Fallacem Circum vespertinumque pererro
Saepe forum; adsisto divinis; inde domum me
Ad porri et ciceris refero laganique catinum.
Coena ministratur pueris tribus, et lapis albus
Pocula cum cyatho duo sustinet; adstat echinus
Vilis, cum patera guttus, Campana supellex.
Deinde eo dormitum, non sollicitus, mihi quod cras
Surgendum sit mane, obeundus Marsya, qui se
Vultum ferre negat Noviorum posse minoris.
Ad quartam jaceo; post hanc vagor, aut ego lecto
Aut scripto, quod me tacitum juvet; ungor olivo,

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after office had to comply with this custom. — 104. *Curto*, here 'lean,' for there is no trace in antiquity of the modern custom of cutting horses' tails.—107. *Sordes*, 'miserliness.' *Tilli*. See line 24. —109. The slaves carried these articles with them, that the praetor might not need to go into an inn.—111. *Milibus atque aliis;* that is, *atque aliis milibus*, = *atque milibus aliorum hominum*. Observe the poetical variation of the construction with the comparative, first *quam tu*, then the ablative. — 113. The Circus Maximus is called *fallax*, because it contained the booths of the fortune-tellers, astrologers, in short, of all those who in the next line are called *divini*. *Vespertinum forum* is =*forum vespere*, the adjective for the adverb, as afterwards, in line 128, *domesticus otior*. Zumpt, § 682. — 116. *Lapis albus*, a common marble table with three feet, = *mensa marmorea*.—117. *Duo pocula*. Each guest received two cups, that with the little *cyathus* he might prepare for himself a stronger or weaker mixture of wine. The *echinus* (properly 'hedge-hog') was probably an instrument with pegs, for hanging up the *cyathus* or the lamps.— 118. *Cum patera guttus*, both vessels used in sacrifice. The *guttus* had a long, narrow neck, from which the wine or oil fell in drops. *Campana supellex;* that is, of clay, the finest kind of which was found in the neighbourhood of Nola in Campania. — 120. *Marsya*. In the Roman Forum there was a statue of Marsyas, with the one hand elevated. From the punishment which was inflicted on him by Apollo, he was an emblem of judgment. Hence *Marsya*=*forum*. — 121. *Noviorum minoris*, an usurer, as the scholiasts tell us.— 123. *Ungor olivo*, for some gymnastic game on the Campus Martius, especially for ball, as is indicated in line 126 by *lusum trigonem*,

Non quo fraudatis immundus Natta lucernis.
Ast ubi me fessum sol acrior ire lavatum
Admonuit, fugio campum lusumque trigonem.
Pransus non avide, quantum interpellet inani
Ventre diem durare, domesticus otior. Haec est
Vita solutorum misera ambitione gravique;
His me consolor victurum suavius ac si
Quaestor avus, pater atque meus patruusque fuisset.

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which is = *lusum trigonis*. — 124. Natta, a man often mentioned as notorious for his avarice. He used the same oil for anointing as for burning in his lamps: hence Horace says that he stole it from the lamps. — 127. *Quantum interpellet inani ventre diem durare*, 'as much as keeps me from passing the whole day with an empty stomach.' *Prandium* must be distinguished from the *coena* mentioned in line 116. The former is breakfast.

SATIRA VII.

A TALE, composed by Horace for the amusement of Maecenas and his friends. P. Rupilius Rex, a native of Praeneste, and a Roman eques, was in 52 B.C., director of the *publicani* in Bithynia; in 43 B.C. he became praetor; but in the same year, at the instigation of Octavianus, he was proscribed, and fled into Greece to M. Brutus, who received him as his companion (*comes*). Persius was a native of Clazomenae in Asia Minor: his father was an Asiatic, und his mother a Roman, for which reason he is called *Hybrida*, 'a half-breed.' The affair is said to have taken place in the camp of M. Brutus.

PROSCRIPTI Regis Rupili pus atque venenum
Hybrida quo pacto sit Persius ultus, opinor
Omnibus et lippis notum et tonsoribus esse.
Persius hic permagna negotia dives habebat
Clazomenis, etiam lites cum Rege molestas,
Durus homo, atque odio qui posset vincere Regem,
Confidens tumidusque, adeo sermonis amari,
Sisennas, Barros ut equis praecurreret albis.

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1. *Regis Rupili.* In Horace's time it was not uncommon to put the *cognomen* before the *nomen*. The poet, moreover, has a particular reason for the transposition here, the point resting in the sense of the word *rex*.—3. *Lippis et tonsoribus.* The *tabernae medicorum*, shops of apothecaries and empirics, as well as those of barbers, are still centres for gossip.—6. *Odium* here is an active quality, 'ill temper, bitter hostility.' — 8. Sisenna here seems to be merely some

Ad Regem redeo. Postquam nihil inter utrumque
Convenit: (Hoc etenim sunt omnes jure molesti,
Quo fortes, quibus adversum bellum incidit. Inter
Hectora Priamiden animosum atque inter Achillem
Ira fuit capitalis, ut ultima divideret mors,
Non aliam ob causam, nisi quod virtus in utroque
Summa fuit; duo si discordia vexet inertes,
Aut si disparibus bellum incidat, ut Diomedi
Cum Lycio Glauco, discedat pigrior, ultro
Muneribus missis); Bruto praetore tenente
Ditem Asiam, Rupili et Persi par pugnat, uti non
Compositum melius cum Bitho Bacchius. In jus
Acres procurrunt, magnum spectaculum uterque.
Persius exponit causam; ridetur ab omni
Conventu; laudat Brutum laudatque cohortem,
Solem Asiae Brutum appellat stellasque salubres
Appellat comites, excepto Rege; canem illum,
Invisum agricolis sidus, venisse; ruebat
Flumen ut hibernum, fertur quo rara securis.
Tum Praenestinus salso multoque fluenti
Expressa arbusto regerit convicia, durus

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man notorious for his vituperative language. As to Barrus, compare i. 6, 30. *Equis praecurrere albis* is a proverbial expression for 'to surpass by far,' white horses being considered in antiquity the fleetest.—10. Construe thus: *Omnes molesti sunt hoc jure quo fortes;* that is, all litigants (for these are strictly *molesti*) stand to each other in the same relation (*hoc jure*) as men who wage war with one another.—13. *Ut ultima divideret mors*, 'so that death alone at last separated them;' namely, when Achilles slew Hector.—15. *Inertes*, men uninfluenced by the desire of glory.—16. *Disparibus*, 'men unequal in valour,' as were Diomedes the Greek and Glaucus the Lycian (*Il.* vi. 119).—18. *Praetore*, a general expression for 'governor,' since Brutus was properly proconsul of Macedonia.—19. Construe thus: *uti Bacchius cum Bitho, non melius compositum* (*par.*) Bithus and Bacchius were two gladiators, who at last killed each other.—23. *Conventus* here is the judicial assembly, formed of the Roman citizens settled in the place, and the companions of Brutus (*cohors*), by whom the quarrel between Persius and Rupilius was to be decided.—25. *Canem.* Horace, keeping to the figure of the stars, has here a good pun, in the double sense of *canis*, 'a low dog (scoundrel),' and 'the dogstar,' Sirius.—27. *Fertur quo rara securis*, 'to which an axe seldom comes.'—28. *Salso multoque fluenti.* As we can say in poetry *salsus et multus fluit*, so here participially.—29. The regular custom among vine-dressers was to prune the vines before the cuckoo was heard—that is, before the spring equinox. When a traveller observed a vine-dresser engaged in pruning operations at a later period of the year, he called out derisively 'Cuckoo;' which, consequently, became a slang word for 'vine-dresser.' *Arbustum*, properly 'a shrubbery,' but here 'a vineyard.'

Vindemiator et invictus, cui saepe viator
Cessisset, magna compellans voce cuculum.
At Graecus, postquam est Italo perfusus aceto,
Persius exclamat: 'per magnos, Brute, deos te
Oro, qui reges consueris tollere, cur non
Hunc Regem jugulas? operum hoc, mihi crede, tuorum est.'

—30. *Vindemiator* is to be read as a word of four syllables, the second being long; thus, *vindēmiātor*. Compare *Carm*. iii. 4, 41. —35. *Operum hoc tuorum est*, 'this is a part of thy business, is a proceeding suitable for thee.' Hence the wit lies in the name Rex, which, as well as Regulus, occurs often in Roman families.

SATIRA X.

In the 4th satire of this book Horace had censured Lucilius, his predecessor in satirical composition, attributing to him carelessness in regard to form — a matter essential in productions which are intended to endure. In the reign of Augustus there arose among the critics two parties, the one paying unconditional homage to the ancient Roman writers, whose vigour and talent they admired; the other seeking to create something new, and insisting particularly upon strict attention to form, style, and versification. Under the first emperors the latter party was predominant; but after Hadrian's time the former assumed sway, and then began the rapid decline of Roman literature. In this satire Horace maintains his opinion of Lucilius, and justifies his own exertions. He rushes at once *in medias res*, by a referring to his previous criticism, which is implied in the particle *nempe*. This want of a preface displeased the old grammarians, who therefore prefixed eight lines, which are here given, as they form a kind of introduction. These lines are wanting in the oldest and best manuscripts. This is the last satire of the first book, and is intended to guide the reader in his criticism of the whole book.

[Lucili, quam sis mendosus, teste Catone
Defensore tuo pervincam, qui male factos
Emendare parat versus, hoc lenius ille,
Est quo vir melior, longe subtilior illo
Qui multum puer et loris et funibus udis
Exhortatus, ut esset opem qui ferre poetis

Antiquis posset contra fastidia nostra,
Grammaticorum equitum doctissimus. Ut redeam illuc.]

Nempe incomposito dixi pede currere versus
Lucili. Quis tam Lucili fautor inepte est,
Ut non hoc fateatur? At idem, quod sale multo
Urbem defricuit, charta laudatur eadem.
Nec tamen hoc tribuens dederim quoque cetera; nam sic
Et Laberi mimos ut pulchra poemata mirer
Ergo non satis est risu diducere rictum
Auditoris; et est quaedam tamen hic quoque virtus;
Est brevitate opus, ut currat sententia neu se
Impediat verbis lassas onerantibus aures;
Et sermone opus est modo tristi, saepe jocoso,
Defendente vicem modo rhetoris atque poetae,
Interdum urbani, parcentis viribus atque
Extenuantis eas consulte. Ridiculum acri
Fortius et melius magnas plerumque secat res.
Illi, scripta quibus comoedia prisca viris est,
Hoc stabant, hoc sunt imitandi; quos neque pulcher
Hermogenes unquam legit, neque simius iste
Nil praeter Calvum et doctus cantare Catullum.
'At magnum fecit, quod verbis Graeca Latinis
Miscuit.' O seri studiorum, quine putetis

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1. *Nempe*. Compare Zumpt, §§ 278 and 345.—4. *Charta eadem*, 'on the same leaf, in the same satire.'—5. *Cetera*, 'the other qualities which are necessary to make a good poet.'—6. D. Laberius was a Roman eques, whom the dictator Caesar compelled to go upon the stage at the games which he gave. He was distinguished as a writer of *mimes;* that is, dramatic scenes and jests, without a regular plot, and acted without masks. Women also played in mimes, which was not the case in the comedy proper.—12. *Defendente vicem* = *tuente partes*.—15. *Secat* = *dirimit*, 'decides.'—16. *Quibus viris*, dative for *a quibus viris*. He calls them *viri*, because they were men of sturdy intellect, without much polish.—17. *Stabant*. *Stare* is properly said of an actor who 'pleases, takes' in the theatre. The opposite is *cadere*. The sense of the passage is: Lucilius and his contemporaries are to be admired for their talent and vigour, but the form of their productions is not worthy of imitation.—18. As to Hermogenes, see i. 3, 129. The *simius* was a certain poet, M. Demetrius, so called from his puny form and ugliness, and therefore put here in contrast to the *pulcher* Hermogenes. See verse 90.—19. C. Lacinius Calvus, who died young about 48 B.C., was a friend of Catullus, and a poet of considerable merit. Valerius Catullus was the celebrated lyric poet whose works we still possess.—20. *At*. Horace puts his censure into the guise of an objection which is made to him.—21. *Seri studiorum*, 'behind in

Difficile et mirum, Rhodio quod Pitholeonti
Contigit? 'At sermo lingua concinnus utraque
Suavior, ut Chio nota si commixta Falerni est.'
Quum versus facias, te ipsum percontor, an et quum
Dura tibi peragenda rei sit causa Petilli?
Scilicet oblitus patriaeque patrisque, Latine
Quum Pedius causas exsudet Poplicola atque
Corvinus, patriis intermiscere petita
Verba foris malis, Canusini more bilinguis?
Atqui ego quum Graecos facerem natus mare citra
Versiculos, vetuit me tali voce Quirinus,
Post mediam noctem visus, quum somnia vera:
'In silvam non ligna feras insanius ac si
Magnas Graecorum malis implere catervas.'
Turgidus Alpinus jugulat dum Memnona, dumque
Defingit Rheni luteum caput; haec ego ludo,
Quae neque in aede sonent certantia, judice Tarpa,
Nec redeant iterum atque iterum spectanda theatris.

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your studies.' *Gram.* § 277, 6, note 2. *Quine.* Horace here, in a remarkable and extremely rare fashion, affixes the interrogative particle *ne* to the relative pronoun: hence the meaning is, 'since you think — but do you really think that a difficult thing?'—22. The Rhodian Pitholeon, a Greek by birth, is unknown; for it is not certain that the Pitholaus mentioned by Suetonius (*Jul. Caes.* cap. 75) as a witty poet, is the same person.—23. *Lingua concinnus utraque;* that is, *concinnatus, mixtus ex Graeco et Latino.* As the Falernian wine was heady and somewhat sour, it was often mixed with the sweet Chian.—25. The sense is: you consider it allowable or even a beauty in verse, but not in judicial pleading. However, if it is right in one case, it must be so in the other.—26. Petillius, a friend of Octavianus, who was accused of stealing a golden crown from the temple of Jupiter on the Capitol.—28. Q. Pedius, nephew of Julius Caesar, adopted a son of the elder Messalla, who henceforward bore the name of Q. Pedius Poplicola.—30. In Canusium, as in a great part of Lower Italy, both Greek and Latin were spoken.—31. *Natus citra mare,* 'born on this side of the Adriatic;' that is, in Italy.—34. *In silvam ligna ferre* was a proverbial expression, corresponding exactly to the English 'carry coals to Newcastle.'—35. *Magnas Graecorum catervas implere,* 'to make the large troops of Greek poets still larger.' There are so many great Greek writers that no one now can gain fame in Greek literature, or in the departments occupied by the Greek authors. Therefore, says Horace, I attempt neither the epic nor the dramatic, but a new kind—satirical poetry.—36. Alpinus, a poet, now unknown, who seems to have written epics in Latin. *Jugulat Memnona;* that is, describes the death of the Trojan hero Memnon.—37. *Defingit—caput,* 'describes the muddy mouth of the Rhine,' probably in a poem on the deeds of the Romans in Caesar's time. The verb *defingere* is rare, and implies here, 'to injure by description.' *Haec ego ludo,*

Arguta meretrice potes Davoque Chremeta
Eludente senem comes garrire libellos
Unus vivorum, Fundani; Pollio regum
Facta canit pede ter percusso; forte epos acer,
Ut nemo, Varius ducit; molle atque facetum
Virgilio annuerunt gaudentes rure Camenae.
Hoc erat, experto frustra Varrone Atacino
Atque quibusdam aliis, melius quod scribere possem,
Inventore minor; neque ego illi detrahere ausim
Haerentem capiti cum multa laude coronam.
At dixi fluere hunc lutulentum, saepe ferentem
Plura quidem tollenda relinquendis. Age, quaeso,
Tu nihil in magno doctus reprehendis Homero?
Nil comis tragici mutat Lucilius Atti,
Non ridet versus Enni gravitate minores,
Quum de se loquitur, non ut majore reprensis?
Quid vetat et nosmet Lucili scripta legentes
Quaerere, num illius, num rerum dura negarit
Versiculos natura magis factos et euntes
Mollius, ac si quis pedibus quid claudere senis,
Hoc tantum contentus, amet scripsisse ducentos
Ante cibum versus, totidem coenatus, Etrusci

'I compose these light poems, satires.'—40. Construe thus: *potes garrire comes libellos arguta meretrice Davoque eludente senem Chremeta*—that is, comedies; for the artful mistress, the slave Davus, and the old father Chremes, were the chief *dramatis personae* in comedy.—42. As to Pollio, see *Carm.* ii. 1, introduction.—43. *Pede ter percusso;* that is, in Iambic trimeter, which has three *ictus.*—44. Varius has been mentioned in i. 6, 55.—46. *Hoc;* namely, satire, which Lucilius invented, and which after him was attempted by P. Terentius Varro Atacinus, the most learned Roman of his time, and by others, but was still in need of improvement.—50. Horace had said of Lucilius in a previous satire (i. 4, 11), *Quum flueret lutulentus, erat quod tollere velles;* that is, as his language was by no means pure, there was much which one would expunge. This judgment he repeats here still more strongly: *plura tollenda relinquendis,* 'more that deserves to be removed than to be left.'—52. *Doctus,* 'as a critic.'—53. *Nil mutat,* 'does he alter nothing?' that is, does he censure nothing?—54. Ennius was the father of Roman poetry, distinguished in all departments, but particularly in epopee.—55. In comparison with himself (*quum de se loquitur*), Lucilius censures the verses of Ennius, though, in so doing, he does not speak of himself as a greater poet. Hence *reprensis* is an ablative absolute: supply *versibus* from the preceding line.—57. *Num—num,* poetical for *utrum—an.* The sense is: whether merely his nature or the nature of things generally permits none but rough and unpolished verses to be composed in Latin, such as a person would write who simply wished to have lines that would scan.—59.

Quale fuit Cassi rapido ferventius amni
Ingenium, capsis quem fama est esse librisque
Ambustum propriis. Fuerit Lucilius, inquam,
Comis et urbanus, fuerit limatior idem,
Quam rudis et Graecis intacti carminis auctor,
Quamque poetarum seniorum turba; sed ille,
Si foret hoc nostrum fato delatus in aevum,
Detereret sibi multa, recideret omne quod ultra
Perfectum traheretur, et in versu faciendo
Saepe caput scaberet, vivos et roderet ungues.
Saepe stilum vertas, iterum quae digna legi sint
Scripturus, neque, te ut miretur turba, labores,
Contentus paucis lectoribus. 'An tua demens
Vilibus in ludis dictari carmina malis?'
Non ego: nam satis est equitem mihi plaudere, ut audax
Contemptis aliis explosa Arbuscula dixit.
Men' moveat cimex Pantilius, aut cruciet, quod
Vellicet absentem Demetrius, aut quod ineptus
Fannius Hermogenis laedat conviva Tigelli?
Plotius et Varius, Maecenas Virgiliusque,
Valgius et probet haec Octavius optimus atque
Fuscus, et haec utinam Viscorum laudet uterque.
Ambitione relegata te dicere possum,
Pollio, te, Messalla tuo cum fratre, simulque
Vos, Bibuli et Servi, simul his te, candide Furni,
Complures alios, doctos ego quos et amicos
Prudens praetereo; quibus haec, sint qualiacunque,
Arridere velim, doliturus, si placeant spe

Pedibus senis claudere; that is, to write in hexameters. — 62. Cassius, an unknown poet. — 64. *Ambustum;* namely, before he was buried. — 66. *Graecis intacti carminis auctor*, Ennius, who first attempted satire (a kind of poetry untried by the Greeks), but who did not succeed in it so well as Lucilius. Hence the latter is called in line 48 its *inventor.* — 67. *Seniorum*, poetical for *vetustiorum.* — 69. *Quod ultra perfectum traheretur;* that is, what is overdone.— 71. *Vivos ungues*, 'his nails down to the quick.' — 73. *Neque*, 'but yet not.' — 74. An objector speaks. — 75. *Vilibus in ludis*, 'in low schools.' In the schools of the grammarians the old poets alone were read and explained. — 76. *Equitem;* that is, respectable and educated people. — 77. *Arbuscula*, the name of an actress who is praised by Cicero.—78. Horace mentions some persons whose censure is commendation. Pantilius and Fannius were bad poets, but are otherwise unknown. — 84. Horace next mentions his noble patrons, whom he is anxious to please, and introduces the list with the expression *ambitione relegata;* that is, 'without wishing to boast of my great acquaintances.' Among these the most distinguished

Deterius nostra. Demetri, teque, Tigelli,
Discipularum inter jubeo plorare cathedras.
I, puer, atque meo citus haec subscribe libello.

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are Pollio and Messella (lines 42 and 29.)—90. As to Demetrius, see line 79. Hermogenes Tigellius was a singer and teacher of music: hence *plorare jubeo*. 'you may howl away.' Besides, however, *jubeo aliquem plorare*, like the Greek *οἰμώζειν κελεύω*, has the sense of an imprecation, 'ruin take you.'—92. Said not without a special purpose.



Poet reading.

LIBER SECUNDUS.

SATIRA I.

A JOCULAR defence of the Satires, which had drawn much odium upon Horace. He represents himself as consulting C. Trebatius Testa, a celebrated lawyer, well known on account of his intimacy with Cicero, and the humorous letters which the latter wrote to him. The result of the poet's deliberation and consultation is this: I cannot live without writing poetry, and the satire is suited to my powers; besides, my Satires please Caesar Octavianus, who will therefore protect my person from dastardly attacks: therefore I *will* write satires.

SUNT, quibus in satira videor nimis acer et ultra
Legem tendere opus; sine nervis altera, quidquid
Composui, pars esse putat similesque meorum
Mille die versus deduci posse. 'Trebati,
Quid faciam praescribe.' 'Quiescas.' 'Ne faciam, inquis,
Omnino versus?' 'Aio.' 'Peream male, si non
Optimum erat: verum nequeo dormire.' 'Ter uncti
Transnanto Tiberim, somno quibus est opus alto,
Irriguumque mero sub noctem corpus habento.
Aut si tantus amor scribendi te rapit, aude
Caesaris invicti res dicere, multa laborum
Praemia laturus.' 'Cupidum, pater optime, vires
Deficiunt: neque enim quivis horrentia pilis
Agmina nec fracta pereuntes cuspide Gallos,

1. *Videor* and *videar* have almost equal manuscript authority. The indicative, in a case like this, is generally preferred by Horace. See *Gram.* § 360, 4. *Ultra legem.* No doubt the twelve tables are meant, for in them a punishment was decreed against the author of *mala carmina;* that is, lampoons.—4. *Deduci*, 'spun out' like thread. Compare i. 10, 60.—6. *Peream male*, a form of strong assertion, 'may I be hanged, if that were not the best thing;' that is, undoubtedly it would be the best. But *erat* implies that he cannot do it. — 7. Connect *ter* with *transnanto.* Swimming across the Tiber was a common practice with the young men who frequented the Campus Martius. — 9. *Irriguum mero;* namely, which they had drunk at night. — 12. *Laturus*, the reason, 'because thou wilt receive.' — 14. *Fracta cuspide.* The chief weapon of the Romans was the *pilum*, a spear about six feet long, with a strong barbed iron head: the wooden shaft broke off, but the head remained in the wound, thus

Aut labentis equo describet vulnera Parthi.'
'Attamen et justum poteras et scribere fortem,
Scipiadam ut sapiens Lucilius.' 'Haud mihi deero,
Quum res ipsa feret: nisi dextro tempore, Flacci
Verba per attentam non ibunt Caesaris aurem,
Cui male si palpere, recalcitrat undique tutus.'
'Quanto rectius hoc quam tristi laedere versu
Pantolabum scurram Nomentanumque nepotem;
Quum sibi quisque timet, quamquam est intactus, et odit.'
'Quid faciam? saltat Milonius, ut semel icto
Accessit fervor capiti numerusque lucernis;
Castor gaudet equis; ovo prognatus eodem
Pugnis; quot capitum vivunt, totidem studiorum
Milia. Me pedibus delectat claudere verba
Lucili ritu nostrum melioris utroque.
Ille velut fidis arcana sodalibus olim
Credebat libris, neque, si male cesserat, unquam
Decurrens alio, neque si bene; quo fit ut omnis
Votiva pateat veluti descripta tabella
Vita senis. Sequor hunc, Lucanus an Appulus anceps:
Nam Venusinus arat finem sub utrumque colonus,
Missus ad hoc, pulsis, vetus est ut fama, Sabellis,
Quo ne per vacuum Romano incurreret hostis,
Sive quod Appula gens seu quod Lucania bellum
Incuteret violenta. Sed hic stilus haud petet ultro

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causing death.—16. *Justum et fortem scil. Caesarem*, 'the justice and constancy of Augustus.'—17. *Scipiada*, properly *Scipionides*, refers to the younger Scipio Africanus, the destroyer of Carthage and Numantia. He was praised in the poems of Lucilius, Horace's predecessor in satire.—20. *Undique tutus*. The figure is taken from a pair of horses, which when any danger approaches, put their heads together, and keep off all foes by their heels.—22. *Pantolabus*, name of a spendthrift, from the Greek πάντα λαβεῖν, 'one who takes all from all,' having nothing himself. Nomentanus, also a spendthrift. —24. *Icto;* namely, by wine; that is, drunk.—25. *Numerus accessit lucernis*, a man when drunk seeing double.—26. *Ovo prognatus eodem*, his twin brother Pollux.—27. *Pugnis*, from *pugnus*.—30. The sense is: Lucilius intrusted all his secrets to his books, his bad fortune as well as his good; so that his life can be seen from his writings, just as from a picture which people who have escaped from any imminent danger hang up in the temple of the god whom they believe to have given them assistance; for this is *tabula votiva*.—34. *Senis*, improperly applied, for Lucilius is said to have died in his forty-sixth year. *Lucanus an Appulus anceps;* that is, who am but a common man, not being able even to name definitely the province of my birth. Lucilius, on the other hand, was a Roman eques.—35. *Finem*, used poetically for the plural, *fines*, 'territory.' Venusia became a Roman colony in 291 B.C.—37. *Quo ne=ne quo*, 'that in no direction.'—39. *Stilus*, as we say, 'my pen;' that is,

Quemquam animantem et me veluti custodiet ensis
Vagina tectus; quem cur destringere coner
Tutus ab infestis latronibus? O pater et rex
Jupiter, ut pereat positum robigine telum,
Nec quisquam noceat cupido mihi pacis! At ille
Qui me commorit ('melius non tangere!' clamo),
Flebit, et insignis tota cantabitur urbe.
Cervius iratus leges minitatur et urnam,
Canidia Albuti, quibus est inimica, venenum,
Grande malum Turius, si quid se judice certes.
Ut, quo quisque valet, suspectos terreat, utque
Imperet hoc natura potens, sic collige mecum:
Dente lupus, cornu taurus petit, unde nisi intus
Monstratum? Scaevae vivacem crede nepoti
Matrem: nil faciet sceleris pia dextera (mirum,
Ut neque calce lupus quemquam, neque dente petit
bos?)
Sed mala tollet anum vitiato melle cicuta.
Ne longum faciam: seu me tranquilla senectus
Expectat, seu mors atris circumvolat alis;
Dives, inops, Romae, seu fors ita luserit exul,
Quisquis erit vitae scribam color.' 'O puer, ut sis
Vitalis, metuo; et majorum ne quis amicus
Frigore te feriat.' 'Quid? Quum est Lucilius ausus
Primus in hunc operis componere carmina morem,
Detrahere et pellem, nitidus qua quisque per ora

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my satire.—42. *Tutus* contains the condition, 'if I am safe.'—43. *Ut=utinam*, and *positum=depositum.*—46. *Insignis*, here 'notorious,' one to be pointed at with the finger of scorn. *Cantabitur*, said with reference to the verses which Horace will make on his enemies.—47. Cervius, a well-known accuser at Rome; *urna*, the urn into which the tablets with the sentence of the judges were thrown.—48. As to Canidia, see Epode 5. Albutius, also a poisoner. It is probable that to *Albuti*, according to a common Latin idiom, *uxor* is to be supplied. However, there is an ambiguity in the line, for the genitive may be taken as governed by *venenum.*—49. Turius, a venal judge, who, in any lawsuit in which one of the parties was his private foe, used, simply for that reason, to give sentence against him.—50. *Suspectos=infestos, hostes.*—52. *Intus = a natura sua.*—53. Scaeva, as the scholiasts tell us, was a rich spendthrift, who, considering that his mother was living too long, removed her by poison.—54. *Dextera;* as we say, 'he will not lay hands on her, kill her by open violence, but by poison.' To *mirum* supply *est.*—58. *Circumvolat;* supply 'even now,' whilst I am still young.—59. *Seu fors, etc. exul, = vel, si fors, etc. exul.*—61. *Majorum = nobilium virorum.*—62. *Frigus* is 'coldness,' somewhat milder than *odium*, opposed to *calor, studium.*—64. Connect *nitidus* with *per ora*, 'outwardly beautiful.' We see this from the antithe-

Cederet, introrsum turpis. Num Laelius et qui
Duxit ab oppressa meritum Carthagine nomen,
Ingenio offensi aut laeso doluere Metello,
Famosisque Lupo coöperto versibus? Atqui
Primores populi arripuit populumque tributim,
Scilicet uni aequus virtuti atque ejus amicis.
Quin ubi se a vulgo et scena in secreta remorant
Virtus Scipiadae et mitis sapientia Laeli,
Nugari cum illo et descincti ludere, donec
Decoqueretur olus, soliti. Quidquid sum ego, quamvis
Infra Lucili censum ingeniumque, tamen me
Cum magnis vixisse invita fatebitur usque
Invidia, et fragili quaerens illidere dentem
Offendet solido, nisi quid tu, docte Trebati,
Dissentis.' 'Equidem nihil hinc diffingere possum;
Sed tamen ut monitus caveas, ne forte negoti
Incutiat tibi quid sanctarum inscitia legum.
Si mala condiderit in quem quis carmina, jus est
Judiciumque.' 'Esto, si quis mala; sed bona si quis
Judice condiderit laudatus Caesare? si quis
Opprobriis dignum latraverit, integer ipse?'
'Solventur risu tabulae, tu missus abibis.'

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sis *introrsum turpis.*—66. The *Scipiada* mentioned in line 17.—67. Q. Caecilius Metellus Macedonicus, consul in 143 B. C., and L. Cornelius Lentulus Lupus, consul in 156 B. C., political opponents of the younger Scipio and Laelius, and therefore attacked by Lucilius.—69. *Arripuit*, 'he laid hold of,' a lively expression for *vituperavit*. *Tributim.* Lucilius attacked whole tribes of the people, for neglect or mal-performance of their military or other duties.—71. *Remorant*, contracted form of *removerant*. *Gram.* § 141, 1.—73. *Discincti*; that is, when they had laid aside the toga, in order to amuse themselves more at ease. The comedian Terence was also one of the intimates of Scipio and Laelius.—75. *Infra censum*, 'inferior in fortune,' for Lucilius was rich, and an eques by birth, which was a much more important thing in his time than in the reign of Augustus.—78. *Offendet solido:* the dative used poetically for *ad solidum.*—79. *Hinc diffingere*; that is, to make a transformation in your nature, which you have now been describing to me: I can make no alteration in you, but take care.—82. *Mala carmina.* See note on line 1. Horace has chosen the word *mala* intentionally, as it may mean either 'immoral,' or, as applied to poems, 'stupid, witless.'—85. *Latraverit.* The figure is taken from a dog. The construction with the accusative is poetical.—86. *Tabulae* here are the wooden benches on which the judges sit. The judges burst into such a hearty fit of laughter that the joints of the benches are loosened.

SATIRA II.

The poet exhorts his countrymen to live temperately, representing the absurdity and perniciousness of debauchery. He exemplifies one called Ofellus, probably a real person. This man had, during the civil wars, lost his property, which had been given to a soldier of the triumvirs: he was therefore now a tenant on the estate which had once been his own, but was quite as contented and happy as formerly.

Quae virtus et quanta, boni, sit vivere parvo,
(Nec meus hic sermo est, sed quem praecepit Ofellus
Rusticus, abnormis sapiens crassaque Minerva)
Discite non inter lances mensasque nitentes,
Quum stupet insanis acies fulgoribus et quum
Acclinis falsis animus meliora recusat,
Verum hic impransi mecum disquirite. 'Cur hoc?'
'Dicam, si potero. Male verum examinat omnis
Corruptus judex. Leporem sectatus equove
Lassus ab indomito vel, si Romana fatigat
Militia assuetum graecari, seu pila velox,
Molliter austerum studio fallente laborem,
Seu te discus agit, pete cedentem aëra disco.
Quum labor extuderit fastidia, siccus, inanis
Sperne cibum vilem: nisi Hymettia mella Falerno
Ne biberis diluta. Foris est promus, et atrum

3. *Crassa Minerva* or *pingui Minerva,* said proverbially of one who is uncultivated and cannot comprehend fine philosophical reasoning. *Abnormis sapiens*, 'a philosopher who has no *norma* or system,' hence a practical philosopher. — 5. *Acies, scil. oculorum.* — 6. *Acclinis*, a rare word, here in the sense of *pronus*, 'disposed,' and to be connected with *falsis.*—7. *Impransi*, not 'without having eaten,' but 'when not eating.' Thus we give a proper antithesis to the preceding words. — 8. *Male—judex;* that is, a person who has just eaten, or is engaged in eating a good dinner, cannot be an impartial judge in regard to the propriety of temperance. — 10. *Si Romana, etc.* Horace has just mentioned the true Roman exercises preparatory to service in the army — hunting and riding. To these he adds other bodily exercises, practised by those who lived more effeminately, after the Greek fashion, such as ball-playing, in which, he says, the interest of the game makes one forget the exertion, and quoit-throwing. — 13. *Agit* = *ducit*, *delectat*, 'attracts, pleases.' *Pete aëra cedentem disco*, a poetical periphrasis for *lude disco.* — 14. *Extundere*, properly, 'to beat out,' is here = *expellere*, *fugare* —15. *Sperne;* namely, if you can. *Falerno.* Compare i. 10, 24.—16. *Atrum;* namely, *tempestate*, hence stormy, as it usually is in winter. *Hiemare* is properly 'to be wintry, or winter-like,' though its common meaning in prose is, 'to spend the winter, to

Defendens pisces hiemat mare; cum sale panis
Latrantem stomachum bene leniet. Unde putas aut
Qui partum? Non in caro nidore voluptas
Summa, sed in te ipso est. Tu pulmentaria quaere
Sudando: pinguem vitiis albumque neque ostrea
Nec scarus aut poterit peregrina juvare lagois.
Vix tamen eripiam, posito pavone velis quin
Hoc potius quam gallina tergere palatum,
Corruptus vanis rerum, quia veneat auro
Rara avis et picta pandat spectacula cauda:
Tamquam ad rem attineat quidquam. Num vesceris ista,
Quam laudas, pluma? Cocto num adest honor idem?
Carne tamen quamvis distat nil, hac magis illam,
Imparibus formis deceptum, te petere! Esto:
Unde datum sentis, lupus hic Tiberinus an alto
Captus hiet, pontesne inter jactatus an amnis
Ostia sub Tusci? Laudas, insane, trilibrem
Mullum, in singula quem minuas pulmenta necesse est.
Ducit te species, video. Quo pertinet ergo
Proceros odisse lupos? Quia scilicet illis
Majorem natura modum dedit, his breve pondus:
Jejunus raro stomachus vulgaria temnit.'
'Porrectum magno magnum spectare catino
Vellem,' ait Harpyiis gula digna rapacibus. 'At vos

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winter.' — 18. *Unde—partum*, 'whence or how dost thou think this has been gained?' namely, contentment with poor food.—19. *Carus nidor* is the 'steam rising from costly dishes.' — 23. *Eripiam*, here = *impediam*. *Posito* = *apposito*, 'put upon the table.' The peacock was a luxury which the orator Q. Hortensius, in Cicero's time, first introduced to the Roman dinner-tables. — 25. *Vanis rerum* = *vanis rebus*.—28. *Cocto*, *scil. pavoni*.—29. *Hac magis illam*, = *illam* (*pavonis carnem*) *magis quam hanc* (*gallinae*.) — 30. *Te petere*, the infinitive of astonishment. *Gram.* § 382. — 31. *Unde datum*, 'whence given;' that is, who has given you the notion? The *lupus*, a kind of pike, was worst when caught in the open sea, and best when taken in the most disturbed part of the river; namely, between the Mulvian and Sublician bridges. — 32. Fish were brought alive into the city; hence *hiet*. — 34. The *mullus*, a fish very much thought of by the Romans, and which the heavier it was, was the dearer. The *lupus*, on the other hand, was a favourite fish only when small and young. The Emperor Tiberius had a *mullus* of four pounds and a half in weight, which had been given him as a present, publicly sold for sixty *aurei*. — 38. Connect *stomachus raro jejunus*. — 39. *Magnum*, *scil. mullum*. — 40. *At vos* introduces the answer of Ofellus. Enraged at the gluttony, he wishes that south winds, which bring heat, may come helpfully (*praesentes*; see *Carm.* iii. 5, 2), and spoil the meat. He corrects himself, however, as *quamquam* shows: 'I need not wish this, for the meat, even when fresh (*recens*), is to you, having no appetite,

Praesentes, Austri, coquite horum obsonia. Quamquam
Putet aper rhombusque recens, mala copia quando
Aegrum sollicitat stomachum, quum rapula plenus
Atque acidas mavult inulas.' Nec dum omnis abacta
Pauperies epulis regum; nam vilibus ovis
Nigrisque est oleis hodie locus. Haud ita pridem
Galloni praeconis erat acipensere mensa
Infamis. Quid? tum rhombos minus aequora alebant?
Tutus erat rhombus, tutoque ciconia nido,
Donec vos auctor docuit praetorius. Ergo
Si quis nunc mergos suaves edixerit assos,
Parebit pravi docilis Romana juventus.
Sordidus a tenui victu distabit, Ofello
Judice; nam frustra vitium vitaveris illud,
Si te alio pravus detorseris. Avidienus,
Cui Canis ex vero ductum cognomen adhaeret,
Quinquennes oleas est et silvestria corna,
Ac nisi mutatum parcit defundere vinum, et,
Cujus odorem olei nequeas perferre, licebit
Ille repotia, natales aliosve dierum
Festos albatus celebret, cornu ipse bilibri
Caulibus instillat, veteris non parcus aceti.
Quali igitur victu sapiens utetur, et horum
Utrum imitabitur? 'Hac urget lupus, hac canis,' aiunt.
Mundus erit, qua non offendat sordibus, atque

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putrid.' Compare line 89.—45. *Pauperies*, 'poor dishes,' dishes which the poor man has also, are found even on the tables of the great (*regum*.)—47. A certain Gallonius, by profession a cryer or auctioneer, was the first who had the *acipenser*, an unknown kind of sea-fish, upon his table, and was severely satirised on this account by Lucilius. In Horace's time the *acipenser* was quite common.—50. *Praetorius*. A certain Sempronius Rufus, as the scholiasts tell us, was the first (*auctor*) who ate storks; and, from indignation at his gluttony, the people rejected him when suing for the praetorship. Horace, therefore, calls him in irony 'a man who was praetor.'—52. *Docilis pravi*. Compare *Carm.* iv. 6, 43.—54. The sense is: moderation is a different thing from miserliness, for the latter is immoderateness.—55. Avidienus, an otherwise unknown miser, who, from his cynical mode of life, had the nickname of 'Dog.'—57. *Est = edit*.—58. *Mutatum*, 'soured, spoiled:' see ii. 8, 50. *Parcit defundere = non vult defundere;* compare *Carm.* i. 28, 23.—59. *Licebit*, 'although.' As the present *licet* is often used as a conjunction, so here the future, in speaking of a future thing. The sense is: even when he gives feasts, he pours drop by drop out of a large bottle, holding two pounds, oil, the smell of which is intolerable, and mixes old vinegar with it, that the guests may drink less.—64. *Aiunt;* that is, people say, the proverb says, 'on the one side is the dog, on the other the wolf.'—65. Rules for a temperate life.

In neutram partem cultus miser. Hic neque servis,
Albuti senis exemplo, dum munia didit,
Saevus erit; nec sic ut simplex Naevius unctam
Convivis praebebit aquam: vitium hoc quoque magnum.
Accipe nunc victus tenuis quae quantaque secum
Afferat. In primis valeas bene: nam variae res
Ut noceant homini, credas, memor illius escae,
Quae simplex olim tibi sederit: at simul assis
Miscueris elixa, simul conchylia turdis,
Dulcia se in bilem vertent, stomachoque tumultum
Lenta feret pituita. Vides, ut pallidus omnis
Coena desurgat dubia? Quin corpus onustum
Hesternis vitiis animum quoque praegravat una,
Atque affigit humo divinae particulam aurae.
Alter, ubi dicto citius curata sopori
Membra dedit, vegetus praescripta ad munia surgit.
Hic tamen ad melius poterit transcurrere quondam,
Sive diem festum rediens advexerit annus,
Seu recreare volet tenuatum corpus, ubique
Accedent anni, et tractari mollius aetas
Imbecilla volet. Tibi quidnam accedet ad istam,
Quam puer et validus praesumis, mollitiem, seu
Dura valetudo inciderit, seu tarda senectus?
Rancidum aprum antiqui laudabant, non quia nasus
Illis nullus erat, sed credo hac mente, quod hospes
Tardius adveniens vitiatum commodius quam
Integrum edax dominus consumeret. Hos utinam inter
Heroas natum tellus me prima tulisset.
Das aliquid famae, quae carmine gratior aurem

Qua = *quatenus.*—66. *Cultus*, genitive dependent on *partem*, 'mean in regard to no part of his arrangements, either his dress and dwelling, or his food.'—67. Albutius is without a doubt the same who is named in ii. 1, 48. *Dido*, an old verb, 'I assign, distribute.'—71. *Valeas*, potential subjunctive, for the future *valebis*, as afterwards also *credas* for *credes.*—72. *Ut* = *quantopere.*—73. *Sedere*, here, 'to remain on the stomach.'—76. Read *pitŭīta.*—77. *Coena dubia*, a dinner, at which there are so many dainties that one is at a loss which to choose, hence 'sumptuous, expensive.'—79. *Divinae particulam aurae*, a beautiful periphrasis for 'the soul.'—80. *Dicto citius curata*, 'refreshed more quickly than one can say the word.' *Curare corpus* is the proper expression for the taking of necessary food.—82. *Hic;* that is, the temperate man.—87. *Praesumis*, 'thou enjoyest beforehand;' namely, before sickness or age comes upon thee.—89. *Rancidum.* See line 40, note. A wild boar, whole, used to be presented as the ornament of the board, even when the company was small.—94. An allusion to the declaration of Themistocles, that the most agreeable feast for the

Occupat humanam? Grandes rhombi patinaeque
Grande ferunt una cum damno dedecus: adde
Iratum patruum, vicinos, te tibi iniquum,
Et frustra mortis cupidum, quum deerit egenti
As, laquei pretium. 'Jure,' inquit, 'Trausius istis
Jurgatur verbis, ego vectigalia magna
Divitiasque habeo, tribus amplas regibus.' 'Ergo,
Quod superat, non est melius, quo insumere possis?
Cur eget indignus quisquam te divite? Quare
Templa ruunt antiqua deum? Cur, improbe, carae
Non aliquid patriae tanto emetiris acervo?
Uni nimirum tibi recte semper erunt res,
O magnus posthac inimicis risus. Uterne
Ad casus dubios fidet sibi certius? Hic, qui
Pluribus assuerit mentem corpusque superbum
An qui contentus parvo metuensque futuri
In pace, ut sapiens, aptarit idonea bello?'
  Quo magis his credas, puer hunc ego parvus Ofellum
Integris opibus novi non latius usum,
Quam nunc accisis. Videas metato in agello
Cum pecore et gnatis fortem mercede colonum,
'Non ego,' narrantem, 'temere edi luce profesta
Quidquam praeter olus fumosae cum pede pernae.
At mihi seu longum post tempus venerat hospes,
Sive operum vacuo gratus conviva per imbrem
Vicinus, bene erat non piscibus urbe petitis,
Sed pullo atque haedo; tum pensilis uva secundas

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ears was to hear one's self praised.—97. *Patruum*, who is either thy guardian, or at least takes a fatherly interest in thee.—98. When thou hast spent all, thou wilt not even be able to die, for thou wilt not have a single *as* to buy thee a rope wherewith to hang thyself.—99. Trausius, a spendthrift, who, however, was not rich. —102. The speech of the prodigal is controverted by two arguments: first, his superfluous wealth (*quod superat*) may be better employed (lines 102–105); and, secondly, the fortune may be lost. *Quo = in quod.*—106. Said in irony: 'doubtless thou alone shalt always prosper, shalt never lose thy fortune, thou who then shalt be a laughing-stock to thine enemies.' As to *recte erunt*, see *Gram.* § 237, note 2.—107. *Uterne*. Compare Zumpt, § 352, *extr.* *Uter* alone would have been sufficient.—114. *Videas* is to be connected with *narrantem*, and should therefore properly be *audias*. *Metato*, 'which has been given to the soldiers,' properly 'measured,' each soldier receiving a certain extent.—115. *Mercede*. Being now only a tenant, he receives but a part of the produce, as *merces*.—116. *Luce profesta*. See *Carm.* iv. 15, 25.—119. Connect *vacuo operum per imbrem*; that is, when a shower prevented me from working.—120. *Bene erat*, 'we enjoyed ourselves.' Compare line 106.—121. *Pensilis*. The common way of keeping grapes fresh was hanging

Et nux ornabat mensas cum duplice ficu.
Post hoc ludus erat culpa potare magistra;
Ac venerata Ceres, ita culmo surgeret alto,
Explicuit vino contractae seria frontis.
Saeviat atque novos moveat Fortuna tumultus:
Quantum hinc imminuet? Quanto aut ego parcius aut vos,
O pueri, nituistis, ut huc novus incola venit?
Nam proprie telluris herum natura neque illum
Nec me nec quemquam statuit: nos expulit ille;
Illum aut nequities aut vafri inscitia juris,
Postremum expellet certe vivacior heres.
Nunc ager Umbreni sub nomine, nuper Ofelli
Dictus erat. Nulli proprius, sed cedet in usum
Nunc mihi, nunc alii. Quocirca vivite fortes,
Fortiaque adversis opponite pectora rebus.'

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them up on threads.—122. *Duplice ficu.* Figs, when ripe, are split into two parts, dried in this manner, and then put together again.—123. *Culpa magistra,* 'fault being the *magister bibendi,* president of the banquet;' that is, whoever had made any blunder at table was condemned as a punishment to drink off a glass of wine.—124. Ceres is here corn itself.—126. *Saeviat atque moveat = si saeviat atque moveat.* — 127. *Parcius = minus.* Ofellus here addresses his children (*O pueri.*) The *novus incola* (line 128) is the new proprietor of the farm, who, however, is called *incola,* 'a temporary occupant, settler,' for the reason which is now to be mentioned, and which forms a suitable conclusion to the satire.—132. *Vivacior.* Compare ii. 1, 53.

SATIRA IV.

In this poem Horace takes up the extreme view of the Epicurean philosophy (animal enjoyment), and this affords an opportunity of satirizing certain follies and failings of mankind. He gives a philosophy of the kitchen, putting it into the mouth of Catius, an Epicurean philosopher, who had recently died. Most of the culinary precepts here inculcated, however, were opposed to general opinion. Horace begins, as usual, with a dialogue.

'Unde et quo, Catius?' 'Non est mihi tempus aventi
Ponere signa novis praeceptis, qualia vincunt
Pythagoran Anytique reum doctumque Platona.'
'Peccatum fateor, quum te sic tempore laevo
Interpellarim; sed des veniam bonus oro.

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1. *Catius,* the vocative here. *Gram.* § 311, note. *Tempus;* namely, to talk to you.—2. *Ponere signa* with the dative, 'to make signs for;' that is, *consignare,* 'to commit to writing.' — 3. *Anyti*

Quod si interciderit tibi nunc aliquid, repetes mox,
Sive est naturae hoc sive artis, mirus utroque.'
'Quin id erat curae, quo pacto cuncta tenerem,
Utpote res tenues tenui sermone peractas.'
'Ede hominis nomen, simul et, Romanus an hospes.'
'Ipsa memor praecepta canam; celabitur auctor.
Longa quibus facies ovis erit, illa memento,
Ut succi melioris et ut magis alma rotundis,
Ponere; namque marem cohibent callosa vitellum.
Caule suburbano qui siccis crevit in agris
Dulcior; irriguo nihil est elutius horto.
Si vespertinus subito te oppresserit hospes,
Ne gallina malum responset dura palato,
Doctus eris vivam musto mersare Falerno;
Hoc teneram faciet. Pratensibus optima fungis
Natura est, aliis male creditur. Ille salubres
Aestates peraget, qui nigris prandia moris
Finiet, ante gravem quae legerit arbore solem.
Aufidius forti miscebat mella Falerno,
Mendose; quoniam vacuis committere venis
Nil nisi lene decet; leni praecordia mulso
Prolueris melius. Si dura morabitur alvus,

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reus is Socrates, who was accused by Anytus. — 6. *Interciderit;* namely, *ex memoria.* If my interruption should make anything slip out of your mind, you will soon recall it either by your naturally strong memory or by your system of mnemonics. — 9. *Tenues,* 'subtle.'—10. *Hominis;* namely, who has taught you the new precepts. *Romanus an hospes scil. sit,* 'whether he be a Roman or a stranger (that is, especially, a Greek.') Who was the author of the new precepts? Maecenas? Compare ii. 8. — 12. Horace begins with the so-called *gustatio,* 'foretaste,' which consisted chiefly of eggs, and then goes regularly through the whole meal. — 14. *Ponere = apponere in mensa.* It was an ancient belief that the long-shaped eggs contained the male chick; and that, being compact and fleshy (*callosa*), they were more nourishing (*magis alma*) than those of a fuller form. — 15. That is: *caulis qui siccis crevit in agris est dulcior suburbano caule,* all the fields and gardens in the neighbourhood of Rome being thoroughly watered. — 16. *Irriguo horto;* more properly, 'than the cabbage which grows in a well-watered garden.' *Elutius;* literally, more washed out; that is, 'weaker, more insipid.' — 17. *Vespertinus.* See i. 6, 113. *Oppresserit* here is nothing more than 'has come upon thee unexpectedly.' — 18. *Malum responsare* is 'to give a harsh note, to grate under the teeth,' as tough meat does. — 19. *Doctus eris,* 'be taught,' = *disce.* — 21. *Male creditur,* because they are indigestible. — 23. *Ante gravem solem,* 'before the sun becomes oppressive;' that is, early in the morning. — 24. It was customary at the beginning of a banquet to drink Falernian, a strong, heady (*fortis*) wine. Horace rejects this system, and prefers a lighter wine. — 27. *Morabitur, scil. te,* = *tibi*

Mitulus et viles pellent obstantia conchae
Et lapathi brevis herba, sed albo non sine Coo.
Lubrica nascentes implent conchylia lunae;
Sed non omne mare est generosae fertile testae.
Murice Baiano melior Lucrina peloris;
Ostrea Circeiis, Miseno oriuntur echini;
Pectinibus patulis jactat se molle Tarentum.
Nec sibi coenarum quivis temere arroget artem,
Non prius exacta tenui ratione saporum.
Nec satis est cara pisces averrere mensa
Ignarum, quibus est jus aptius et quibus assis
Languidus in cubitum jam se conviva reponet.
Umber et iligna nutritus glande rotundas
Curvet aper lances carnem vitantis inertem;
Nam Laurens malus est, ulvis et arundine pinguis.
Vinea submittit capreas non semper edules.
Fecundae leporis sapiens sectabitur armos.
Piscibus atque avibus quae natura et foret aetas,
Ante meum nulli patuit quaesita palatum.
Sunt, quorum ingenium nova tantum crustula promit.
Nequaquam satis in re una consumere curam;
Ut si quis solum hoc, mala ne sint vina, laboret,
Quali perfundat pisces, securus, olivo.
Massica si coelo suppones vina sereno,
Nocturna, si quid crassi est, tenuabitur aura,

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gravis erit. — 28. *Conchae* were perhaps 'oysters.' — 29. *Coo, scil. vino.* This, being mixed with sea-water, had a laxative power. — 30. It was believed that the waxing moon influenced the size of shell-fish. — 32. Baiae, the Lucrine Lake, famed for its oyster-beds, Circeii and Misenum, were all on the coast of Campania, not far from Naples. — 34. *Jactat se* = *gloriatur excellit.* — 35. The meal proper, the *coena*, itself begins. — 36. *Tenuis*, 'subtle,' and *exactus*, 'thoroughly understood,' are philosophical expressions. — 37. *Mensa* is the fishmonger's counter, hence *cara.* — 38. *Ignarum* is the subject of the infinitive *averrere;* 'one who does not know.' *Quibus assis,* ablative absolute. — 39. The sense is: one must know what fish, when roasted, load the stomach. — 41. *Lances*, dishes of silver, in the size of which wealth and luxury were displayed, for we have mention made of *lances* weighing 500 pounds. *Vitantis*, governed by *lances*, = *ejus qui vitare vult.* *Inertem*, 'insipid.' — 42. Laurentum, from which the adjective *Laurens* comes, is a town on the coast of Latium, south of Rome. — 43. *Vinea;* that is, the districts where vines are cultivated. The goats which feed on young vine-leaves have tough flesh. — 45. *Aetas, scil. optima;* that is, the best time for catching and eating them. — 51. Precepts regarding wine, extending to line 62. *Massicum* is so named from Mount Massicus in Campania, between Sinuessa on the sea and Suessa, which lies higher. On the northern slope the Massic is grown, on the southern

Et decedet odor nervis inimicus; at illa
Integrum perdunt lino vitiata saporem.
Surrentina vafer qui miscet faece Falerna
Vina, columbino limum bene colligit ovo,
Quatenus ima petit volvens aliena vitellus.
Tostis marcentem squillis recreabis et Afra
Potorem cochlea, nam lactuca innatat acri
Post vinum stomacho; perna magis ac magis hillis
Flagitat in morsus refici, quin omnia malit,
Quaecunque immundis fervent allata popinis.
Est operae pretium duplicis pernoscere juris
Naturam. Simplex e dulci constat olivo,
Quod pingui miscere mero muriaque decebit
Non alia, quam qua Byzantia putuit orca.
Hoc ubi confusum sectis inferbuit herbis
Corycioque croco sparsum stetit, insuper addes,
Pressa Venafranae quod baca remisit olivae.
Picenis cedunt pomis Tiburtia succo;
Nam facie praestant. Venucula convenit ollis,
Rectius Albanam fumo duraveris uvam.
Hanc ego cum malis, ego faecem primus et allec
Primus et invenior piper album cum sale nigro
Incretum puris circumposuisse catillis.
Immane est vitium, dare milia terna macello

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the Falernian.—54. *Vitiata lino perdunt integrum saporem*, 'if strained through a linen cloth, lose their pure taste.' They must be clarified with pigeons' eggs, in the same way as Surrentine wine, which, being somewhat acid, is mixed with *faex Falerna*, 'lees of Falernian.'—56. *Limus* is 'the impurity.'—58. *Marcentem potorem*, him whom drinking has made sleepy.—60. *Hillae* are a kind of sausages which excite appetite. The viands, too, which are brought hot (*ferventia*) from the *popinae*, are sausages, of which the Romans were very fond.—61. *In morsus*; that is, for new eating.—63. *Juris* =*jusculi*, as above, in line 38.—65. *Muria*, a sauce, principally made from the tunny-fish, which, Horace says, must be caught near Byzantium.—67. Receipt for the preparation of the double sauce. *Sectis*, 'minced.'—68. Corycus is a mountain in Cilicia.—69. As to Venafrum, famous for its olive-oil, see *Carm.* iii. 5, 55.—70. *Picenis pomis*. The apples of the district of Picenum were the best to be had at Rome.—71. *Venucula*, a kind of grapes unknown to us, suitable for jars; that is, for making preserves.—73. The speaker plumes himself on his having originated the practice of putting little elegant cups round the dishes with roast-meat. In these cups there were *faex*, preserved grapes, *allec*, a kind of caviare, white pepper, which was not so strong as the other, mixed with black salt, which was stronger than the white.—76. Precepts regarding the external arrangements of a banquet, particularly in regard to cleanliness.—

Angustoque vagos pisces urgere catino.
Magna movet stomacho fastidia, seu puer unctis
Tractavit calicem manibus, dum frustra ligurrit,
Sive gravis veteri craterae limus adhaesit.
Vilibus in scopis, in mappis, in scobe quantus
Consistit sumptus! Neglectis, flagitium ingens.
Ten' lapides varios lutulenta radere palma,
Et Tyrias dare circum illota toralia vestes,
Oblitum quanto curam sumptumque minorem
Haec habeant, tanto reprehendi justius illis,
Quae nisi divitibus nequeant contingere mensis?'
'Docte Cati, per amicitiam divosque rogatus,
Ducere me auditum, perges quocunque, memento.
Nam quamvis memori referas mihi pectore cuncta,
Non tamen interpres tantundem juveris. Adde
Vultum habitumque hominis, quem tu vidisse beatus
Non magni pendis, quia contigit; at mihi cura
Non mediocris inest, fontes ut adire remotos
Atque haurire queam vitae praecepta beatae.'

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77. Compare line 41, note. — 80. *Veteri craterae.* The bowl, being old, is valuable, but it should be kept clean.—81. *Quantus sumptus:* evidently ironical. — 83. *Lapides varios.* The floor of the dining-room was of variegated marble, of mosaic, and was swept before the dessert came. — 84. *Tyrias vestes,* 'Tyrian (that is, purple) coverlets,' on which the banqueters lay. — 85. The sense is: we cannot expect at every banquet costly viands and furniture, since only the rich can have these, but we have a right to demand cleanliness.—88. *Per divos rogatus,* a common formula.—89. *Quocunque perges;* that is, whoever he is who has given you these precepts, and to whom you will return. — 91. *Non tamen interpres tantundem juveris,* 'since thou art merely an interpreter, thou canst not help me so much' as the man from whom thou hast received the precepts. — 94. Serious expressions placed in immediate connection with a jocular passage make the joke more telling.

SATIRA VI.

A COUNTRY life and the seclusion of the Sabine farm contrasted with the restlessness and bustle of Rome; hence a satire upon city life.

Hoc erat in votis: modus agri non ita magnus,
Hortus ubi et tecto vicinus jugis aquae fons

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1. *Hoc erat in votis,* 'this was always my wish,' which was gra-

Et paullum silvae super his foret. Auctius atque
Di melius fecere. Bene est: nil amplius oro,
Maia nate, nisi ut propria haec mihi munera faxis.
Si neque majorem feci ratione mala rem,
Nec sum facturus vitio culpave minorem;
Si veneror stultus nihil horum, 'O si angulus ille
Proximus accedat, qui nunc denormat agellum.
O si urnam argenti fors quae mihi monstret, ut illi,
Thesauro invento qui mercenarius agrum
Illum ipsum mercatus aravit, dives amico
Hercule:' si, quod adest, gratum juvat, hac prece te oro:
Pingue pecus domino facias et cetera praeter
Ingenium, utque soles, custos mihi maximus adsis.
Ergo ubi me in montes et in arcem ex urbe removi,
Quid prius illustrem satiris Musaque pedestri?
Nec mala me ambitio perdit nec plumbeus Auster
Auctumnusque gravis, Libitinae quaestus acerbae.
Matutine pater, seu Jane libentius audis,
Unde homines operum primos vitaeque labores
Instituunt (sic dis placitum), tu carminis esto
Principium. Romae sponsorem me rapis: 'Eia,

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tified through the bounty of Maecenas. — 5. *Maia nate.* He prays to Mercury, as being the god of gain as well as of poets (*Carm.* i, 10, and iii. 11), to which latter function *ut soles* in line 15 refers. *Propria,* 'proper, belonging,' so as not to be taken from me, hence = *perpetua.* — 6. *Si.* The apodosis begins with line 14. *Rem* = *rem familiarem.* — 8. *Nihil horum,* none of the things which the mass of people, insatiable in their desires, wish for. He then furnishes a specimen of the talk of such people. — 10. Some one had found a treasure, and suddenly made himself the owner of the estate on which he had formerly toiled as a day-labourer. Hercules presided over hidden treasures. As to *si quae fors,* unusual for *si qua fors,* see *Gram.* § 119.—13. *Gratum juvat,* 'so pleases me that I am grateful and contented.' — 14. *Praeter ingenium,* 'except my brain,' a *pingue ingenium* being 'a stupid, dull intellect.' — 16. *In montes,* his Sabine farm being among the Apennines (see *Carm.* iii. 4, 21.) For this reason, and also because it was a refuge from the bustle of the town, he calls it *arx.* — 17. *Satiris Musaque pedestri,* ablative of the instrument, and an ἓν διὰ δυοῖν, = *Musa pedestri satirarum.* Horace considers his satires as merely versified prose, since the flow of thought is not poetical. — 18. *Plumbeus Auster* is the scirocco (see *Carm.* ii. 14, 16) which makes men's limbs heavy, and, as it were, leaden.—19. Libitina was the Roman goddess of funerals. See *Carm.* iii. 30, 7. — 20. *Matutine pater* seems to be a name for Janus formed by Horace himself. Horace means to describe the course of his life from the morning (*mane*); hence he begins with the god of the morning. *Seu Jane libentius audis* is = *vel Jane, si (ita) libentius audis,* 'if thou choosest rather to be called Janus.' Compare *Carm. Saec.* 15. — 21. *Unde instituunt* = *a quo incipiunt.*—23. Janus himself addresses the poet: *Eia,*

Ne prior officio quisquam respondeat, urge.
Sive Aquilo radit terras, seu bruma nivalem
Interiore diem gyro trahit, ire necesse est.'
Postmodo, quod mi obsit, clare certumque locuto
Luctandum in turba et facienda injuria tardis.
'Quid vis, insane, et quas res agis improbus?' urget
Iratis precibus, 'tu pulses omne, quod obstat,
Ad Maecenatem memori si mente recurras!'
Hoc juvat et melli est, non mentiar; at simul atras
Ventum est Esquilias, aliena negotia centum
Per caput et circa saliunt latus. 'Ante secundam
Roscius orabat sibi adesses ad Puteal cras.
De re communi scribae magna atque nova te
Orabant hodie meminisses, Quinte, reverti.
Imprimat his cura Maecenas signa tabellis.
Dixeris: "Experiar;" "Si vis, potes," addit et instat.'
Septimus octavo propior jam fugerit annus,
Ex quo Maecenas me coepit habere suorum
In numero, duntaxat ad hoc, quem tollere rheda
Vellet iter faciens, et cui concredere nugas
Hoc genus: 'Hora quota est? Threx est Gallina Syro par?
Matutina parum cautos jam frigora mordent,'
Et quae rimosa bene deponuntur in aure.
Per totum hoc tempus subjectior in diem et horam
Invidiae: Noster ludos spectaverat una,
Luserat in Campo: 'Fortunae filius,' omnes.
Frigidus a rostris manat per compita rumor;
Quicunque obvius est, me consulit: 'O bone (nam te

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urge, scil. te, = propera, ne quisquam, etc. He urges him to go out early in the morning, to visit his patrons. See i. 6, 101.—26. *Interiore gyro trahit = contrahit in angustiorem gyrum;* hence in the depth of winter, when the days are at the shortest.—31. *Memori mente.* The notion is, that at first Horace had intended to remain at home, but suddenly remembering that he must pay Maecenas a visit, he goes out and pushes his way through the crowd.—32. *Juvat et melli est = delectat et jucundum est;* namely, the visiting of Maecenas. The Esquiliae or Mons Esquilinus, on which the house of Maecenas stood, was formerly a burying-ground; hence *atrae.*—35. *Puteal* is, properly, a place round a well (*puteus*), enclosed by a grating; then, generally, a sacred place.—42. *Ad hoc,* 'for this object, for this.' *Tollere rheda;* that is, to have me as his travelling companion.—44. *Hoc genus = hujus generis. Gram.* § 260. *Threx* is the name of a kind of gladiator armed with a round shield and a crooked sword.—46. *Et quae;* supply *alia,* 'and other things of that kind, which.'—47. *Subjectior, scil. fui.*—48. *Spectaverat,* conditional = *si spectaverat.* He calls himself *noster* jocularly, 'our friend Quintus.'—49. *Omnes, scil. inquiunt.*—50. *Frigidus,*

Scire, deos quoniam propius contingis, oportet)
Num quid de Dacis audisti?' 'Nil equidem.' 'Ut tu
Semper eris derisor.' 'At omnes di exagitent me,
Si quidquam.' 'Quid? Militibus promissa Triquetra
Praedia Caesar, an est Itala tellure daturus?'
Jurantem me scire nihil miratur, ut unum
Scilicet egregii mortalem altique silenti.
Perditur haec inter misero lux non sine votis:
'O rus, quando ego te adspiciam, quandoque licebit
Nunc veterum libris, nunc somno et inertibus horis
Ducere solicitae jucunda oblivia vitae?
O quando faba Pythagorae cognata simulque
Uncta satis pingui ponentur oluscula lardo?
O noctes coenaeque deum, quibus ipse meique
Ante larem proprium vescor vernasque procaces
Pasco libatis dapibus.' Prout cuique libido est,
Siccat inaequales calices conviva solutus
Legibus insanis, seu quis capit acria fortis
Pocula, seu modicis uvescit laetius. Ergo
Sermo oritur, non de villis domibusve alienis,
Nec male necne Lepos saltet; sed, quod magis ad nos
Pertinet et nescire malum est, agitamus, utrumne
Divitiis homines an sint virtute beati;
Quidve ad amicitias, usus rectumne, trahat nos;
Et quae sit natura boni summumque quid ejus.
Cervius haec inter vicinus garrit aniles
Ex re fabellas. Si quis nam laudat Arelli
Sollicitas ignarus opes, sic incipit: 'Olim
Rusticus urbanum murem mus paupere fertur
Accepisse cavo, veterem vetus hospes amicum;
Asper et attentus quaesitis, ut tamen artum

'uncomfortable.' Compare ii. 1, 62.—52. *Deos*. This name is here jocularly given to the great men who rule the state.—53. As to the Daci, see *Carm*. i. 35, 9.—54. *Derisor*=*dissimulator*.—55. *Quidquam scil. audivi*.—60. Horace's thoughts, longing for the country.—62. *Ducere*=*haurire*, 'to drink in.'—64. *Ponentur*. See ii. 4, 14.—67. *Libatis dapibus*. He gives his favourite slaves portions of the food which he himself is eating, to taste.—69. *Leges insanae* are the stiff rules of etiquette observed at banquets in Rome.—72. Lepos, a dancer, of whom Octavianus was fond.—75. *Usus rectumne*=*utrum utilitas an virtus*. *Rectum* is a philosophical expression of the Stoic school, for 'absolute good.'—76. *Summumque quid ejus;* that is, *et quid summum bonum sit*. Cicero has written a treatise *De finibus bonorum et malorum*.—78. *Ex re*, 'as they are suggested to him by the subject of conversation.' *Arelli sollicitas ignarus opes*, 'the wealth of Arellius, wealth which (a fact that the person praising it does not know) causes him much anxiety and trouble.'—82. *Asper*, 'rough' in outward appearance; *attentus quaesitis*, 'thrifty, frugal;'

Solveret hospitiis animum. Quid multa? Neque ille
Sepositi ciceris nec longae invidit avenae,
Aridum et ore ferens acinum semesaque lardi
Frusta dedit, cupiens varia fastidia coena
Vincere tangentis male singula dente superbo;
Quum pater ipse domus palea porrectus in horna
Esset ador loliumque, dapis meliora relinquens.
Tandem urbanus ad hunc: "Quid te juvat," inquit, "amice,
Praerupti nemoris patientem vivere dorso?
Vis tu homines urbemque feris praeponere silvis?
Carpe viam, mihi crede, comes; terrestria quando
Mortales animas vivunt sortita, neque ulla est
Aut magno aut parvo leti fuga: quo, bone, circa,
Dum licet, in rebus jucundis vive beatus,
Vive memor, quam sis aevi brevis." Haec ubi dicta
Agrestem pepulere, domo levis exsilit; inde
Ambo propositum peragunt iter, urbis aventes
Moenia nocturni subrepere. Jamque tenebat
Nox medium coeli spatium, quum ponit uterque
In locuplete domo vestigia, rubro ubi cocco
Tincta super lectos canderet vestis eburnos,
Multaque de magna superessent fercula coena,
Quae procul extructis inerant hesterna canistris.
Ergo ubi purpurea porrectum in veste locavit
Agrestem, veluti succinctus cursitat hospes
Continuatque dapes, nec non verniliter ipsis
Fungitur officiis, praelambens omne quod affert.
Ille cubans gaudet mutata sorte, bonisque
Rebus agit laetum convivam, quum subito ingens
Valvarum strepitus lectis excussit utrumque.
Currere per totum pavidi conclave, magisque

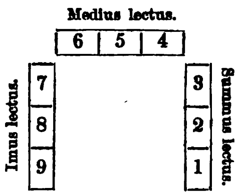
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literally, 'careful to keep what it had acquired.' *Artum animum:* it was commonly of 'a frugal mind.'—84. *Invidere alicujus rei*, according to a Greek usage=*parcere*. See Zumpt, § 413.—87. *Tangentis*. The city mouse is fastidious, and merely nibbles.—89. *Esset*=*ederet*.—91. *Patientem*. See *Carm.* i. 7, 10.—93. *Carpe viam—comes*, a highly-poetical expression=*comitare me*, is intentionally chosen, for the sake of producing a laugh. *Terrestria quando—sortita;* that is, *quoniam terrestria* (*homines vel omnia quae in terra sunt*) *vivunt ita ut mortales animas sortita sint*, 'since everything earthly must die.'—95. *Quo, bone, circa* is a tmesis for *quocirca, bone*. See line 51.—103. *Vestis*. See ii. 4, 84, note.—105. *Procul exstructis*=*in altum exstructis:* they were piled one above the other.—108. *Continuat dapes*=*continuo affert novas dapes*. *Verniliter*, 'like a slave who waits at table.'—111. *Agit laetum convivam*, 'plays the merry guest.'—113. *Currere* and *trepidare*, historical infinitives.—114. *Simul*=*simul atque*.

Exanimes trepidare, simul domus alta Molossis
Personuit canibus. Tum rusticus: "Haud mihi vita
Est opus hac," ait, "et valeas; me silva cavusque
Tutus ab insidiis tenui solabitur ervo."'

SATIRA VIII.

HORACE makes his friend and brother poet Fundanius (see i. 10, 42) describe a feast which Nasidienus Rufus, a man who with debauchery combined a certain degree of avarice, had given to Maecenas and his train. The couches, as we see from line 20 and following, were thus arranged:—



(1) Fundanius; (2) Viscus; (3) Varius; (4) Servilius; (5) Maecenas; (6) Vibidius; (7) Nomentanus; (8) Nasidienus; (9) Porcius. It is worthy of remark, that the arrangements of the table correspond with the rules which Horace lays down in the 4th satire of this book. Perhaps, therefore, in that satire Nasidienus is to be looked upon as the inventor of the precepts.

'UT Nasidieni juvit te coena beati?
Nam mihi, convivam quaerenti, dictus here illic
De medio potare die.' 'Sic, ut mihi nunquam
In vita fuerit melius.' 'Dic, si grave non est,
Quae prima iratum ventrem placaverit esca.'
'In primis Lucanus aper; leni fuit Austro
Captus, ut aiebat coenae pater; acria circum

1. *Juvit* = *delectavit*. *Beati* = *divitis*.—2. *Dictus*, *scil. es*, 'I was told yesterday, when I was going to invite thee to a feast, that thou hadst been there drinking since mid-day. The dinner usually did not begin till about four o'clock; only gluttons commenced earlier. —5. That is, what the *gustatio* was.—6. As to *Lucanus aper*, see ii. 4, 40. It had been caught *leni Austro*, the host told the guests, that they might know it was fresh. See ii. 2, 41.—7. *Coenae pater*. Compare ii. 6, 88. *Acria, etc.* As to the precept here observed.

Rapula, lactucae, radices, qualia lassum
Pervellunt stomachum, siser, allec, faecula Coa.
His ubi sublatis puer alte cinctus acernam
Gausape purpureo mensam pertersit, et alter
Sublegit, quodcunque jaceret inutile quodque
Posset coenantes offendere: ut Attica virgo
Cum sacris Cereris, procedit fuscus Hydaspes
Caecuba vina ferens, Alcon Chium maris expers.
Hic herus: "Albanum, Maecenas, sive Falernum
Te magis appositis delectat, habemus utrumque."
'Divitias miseras! Sed quis coenantibus una,
Fundani, pulchre fuerit tibi, nosse laboro.'
'Summus ego, et prope me Viscus Thurinus, et infra,
Si memini, Varius, cum Servilio Balatrone
Vibidius, quos Maecenas adduxerat umbras.
Nomentanus erat super ipsum, Porcius infra,
Ridiculus totas simul absorbere placentas.
Nomentanus ad hoc, qui, si quid forte lateret,
Indice monstraret digito: nam cetera turba,
Nos, inquam, coenamus aves, conchylia, pisces,
Longe dissimilem noto celantia succum;
Ut vel continuo patuit, quum passeris atque

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compare ii. 4, 73.—13. *Attica virgo*, the singular collectively, since the *κανηφόροι* are meant, the Attic maidens who in procession carried on their heads baskets with offerings.—14. The slave Hydaspes, as his name indicates, was an Indian: hence his colour, *fuscus*, 'tawny.'—15. *Chium*. Compare ii. 4, 29. This wine, however, was *maris expers*, 'free from sea-water.'—17. *Appositis;* that is, *quam ea quae apposita sunt*.—18. Horace interrupts the speaker. The fact of Nasidienus telling the company that he had other wines, instead of quietly putting before the guests specimens of all, strikes the poet as a mark of wretched avarice: hence the exclamation *Divitias miseras!* Then he asks about the guests.—19. *Pulchre fuerit*. Compare line 4, *fuerit melius*.—20. The *summus* on the couches is he who has no one on his left, the *imus* who has no one on his right. Maecenas occupies the place of highest honour, the so-called *locus consularis*. The arrangement of the company is unusual, in so far as Nasidienus himself does not lie next the most distinguished guest. Nomentanus occupies his place, for the reason mentioned in line 25; namely, that he might point out to Maecenas all the excellences of the feast. The persons themselves are unknown; it is not even certain whether this Varius is the poet often mentioned by Horace.—22. *Umbrae* are men whom the distinguished guests bring with them (without their being specially invited), to laugh at his jokes and confirm all his boasts. The term is very appropriate.—24. *Ridiculus absorbere*. The infinitive, according to a Greek usage, indicates the reason why.—27. The sense is: we, the other guests, ate straight on, without paying attention to the peculiarities of each dish, though our taste told us that they were

Ingustata mihi porrexerat ilia rhombi.
Post hoc me docuit, melimela rubere minorem
Ad lunam delecta; quid hoc intersit, ab ipso
Audieris melius. Tum Vibidius Balatroni:
"Nos nisi damnose bibimus, moriemur inulti,"
Et calices poscit majores. Vertere pallor
Tum parochi faciem nil sic metuentis, ut acres
Potores, vel quod maledicunt liberius, vel
Fervida quod subtile exsurdant vina palatum.
Invertunt Allifanis vinaria tota
Vibidius Balatroque, secutis omnibus; imi
Convivae lecti nihilum nocuere lagenis.
Affertur squillas inter murena natantes
In patina porrecta. Sub hoc herus, "Haec gravida," inquit,
"Capta est, deterior post partum carne futura.
His mixtum jus est: oleo, quod prima Venafri
Pressit cella; garo de succis piscis Hiberi;
Vino quinquenni, verum citra mare nato,
Dum coquitur; cocto Chium sic convenit, ut non
Hoc magis ullum aliud, pipere albo, non sine aceto,
Quod Methymnaeam vitio mutaverit uvam.
Erucas virides, inulas ego primus amaras
Monstravi incoquere; illutos Curtillus echinos,
Ut melius muria, quod testa marina remittit."
Interea suspensa graves aulaea ruinas
In patinam fecere, trahentia pulveris atri,
Quantum non Aquilo Campanis excitat agris.
Nos majus veriti, postquam nihil esse pericli
Sensimus, erigimur; Rufus posito capite, ut si

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very different from the ordinary. — 30. *Ingustata;* that is, such as I had never tasted before. — 31. *Minorem ad lunam delecta,* 'gathered at the wane of the moon.' — 34. *Damnose = vehementer;* properly, in such a way *ut damnum hospiti inferamus.* *Moriemur inulti* is an expression of epic poetry, here jocularly used in reference to drinking. — 38. Strong wine dulls the taste. Men of fine taste in wine drink comparatively little. Hence the guests on the *imus lectus* are sparing. See line 40. — 39. *Allifani* were a kind of large cups, so called from Allifae, a town of the Samnites, where they were much used. — 45. *His, scil. rebus.* The constituents of the sauce are these: oil from Venafrum (*Carm.* ii. 6, 15), that which flowed first from the olives, before they were much pressed (*prima cella*); and caviare from the fish *scomber*, which was caught near New Carthage in Spain. With this, in the operation of cooking, Italian wine five years old was mixed. After the cooking, Chian wine is added, white pepper, and some vinegar made from Lesbian wine; for *Methymnaeus*, in line 50, is 'from Methymna,' a town of Lesbos. — 54. *Aulaea,* 'curtains.' These were stretched in the form of a tent round the table, to keep off the dust of the roof. Now, when they

Filius immaturus obisset, flere. Quis esset
Finis, ni sapiens sic Nomentanus amicum
Tolleret: "Heu, Fortuna, quis est crudelior in nos
Te deus? ut semper gaudes illudere rebus
Humanis!" Varius mappa compescere risum
Vix poterat. Balatro suspendens omnia naso,
"Haec est condicio vivendi," aiebat, "eoque
Responsura tuo nunquam est par fama labori.
Tene, ut ego accipiar laute, torquerier omni
Sollicitudine districtum! Ne panis adustus,
Ne male conditum jus apponatur, ut omnes
Praecincti recte pueri comptique ministrent?
Adde hos praeterea casus, aulaea ruant si,
Ut modo; si patinam pede lapsus frangat agaso.
Sed convivatoris, uti ducis, ingenium res
Adversae nudare solent, celare secundae."
Nasidienus ad haec: "Tibi di, quaecunque preceris,
Commoda dent; ita vir bonus es convivaque comis."
Et soleas poscit. Tum in lecto quoque videres
Stridere secreta divisos aure susurros.'
'Nullos his mallem ludos spectasse; sed illa
Redde, age, quae deinceps risisti.' 'Vibidius dum
Quaerit de pueris, num sit quoque fracta lagena,
Quod sibi poscenti non dantur pocula, dumque
Ridetur fictis rerum, Balatrone secundo;

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fall they are full of black dust. — 59. *Esset*, used in the lively narrative for *fuisset*. — 63. *Mappa*, 'napkin.' — 64. *Suspendens omnia naso*. See i. 6, 5. Balatro's words of consolation are full of irony. — 66. *Responsura—par fama labori;* that is, your fame, or honour, does not correspond to, come up to, your exertions to make a good feast.—67. *Tene—torquerier*, 'how you were tortured with anxiety lest,' &c. All this is ironical, and is intended to intimate that Nasidienus had neglected many of those small matters which go to constitute comfort: the bread was burnt, the sauce was badly made, the slaves ill attired, and, what was more, Nasidienus, from want of slaves, had had to make the 'groom' (*agaso*) wait at table, and he had broken a plate (line 72.)—77. *Et soleas poscit.* Nasidienus has taken Balatro's irony as earnest, and goes out to make some new arrangements. Hence he asks for his slippers, which were laid aside by a person when he lay down at table. Scarcely has he gone out when, on every couch (*quoque*, from *quisque*), the groups begin to make to each other derogatory remarks on the entertainment. — 79. Horace interrupts his friend.—81. *De pueris = a pueris.*—83. *Ridetur fictis rerum, Balatrone secundo.* They laugh in reality at the host and his entertainment, but they pretend to be laughing at other jokes. Balatro helps Vibidius in this pretence, and states a cause for each laugh. Balatro was, as it were, the second actor in the comedy, in which Vibidius played the first part. As to *fictis rerum = fictis rebus*, see

Nasidiene, redis mutatae frontis, ut arte
Emendaturus fortunam: deinde secuti
Mazonomo pueri magno discerpta ferentes
Membra gruis sparsi sale multo non sine farre,
Pinguibus et ficis pastum jecur anseris albae,
Et leporum avulsos, ut multo suavius, armos,
Quam si cum lumbis quis edit. Tum pectore adusto
Vidimus et merulas poni et sine clune palumbes,
Suaves res, si non causas narraret earum et
Naturas dominus, quem nos sic fugimus ulti,
Ut nihil omnino gustaremus, velut illis
Canidia afflasset pejor serpentibus Afris.'

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ii. 2, 25.—84. *Mutatae frontis;* that is, he now looks cheerful, as if by his skill he was about to repair the damage sustained by accident.—87. *Gruis sparsi.* See Zumpt, § 42.—89. Compare the precept laid down in ii. 4, 44.—93. *Sic ulti.* We revenged ourselves on him by eating nothing, as if Canidia (the poisoner so often attacked by Horace) had breathed upon the viands.

EPISTOLARUM

LIBER PRIMUS.

EPISTOLA II.

AD LOLLIUM.

EXCELLENT remarks on the moral lessons which may be drawn from Homer's poems. They are addressed to M. Lollius, the eldest son (hence in line 1, *maxime*) of M. Lollius, to whom the 9th ode of the 4th book is addressed. The youth was studying oratory at Rome. Horace was spending the summer at Praeneste (now Palestrina.)

TROJANI belli scriptorem, maxime Lolli,
Dum tu declamas Romae, Praeneste relegi;
Qui quid sit pulchrum, quid turpe, quid utile, quid non,
Planius ac melius Chrysippo et Crantore dicit.
Cur ita crediderim, nisi quid te detinet, audi.
Fabula, qua Paridis propter narratur amorem
Graecia Barbariae lento collisa duello,
Stultorum regum et populorum continet aestus.
Antenor censet belli praecidere causam.
Quod Paris, ut salvus regnet vivatque beatus,
Cogi posse negat. Nestor componere lites
Inter Peliden festinat et inter Atriden;
Hunc amor, ira quidem communiter urit utrumque.
Quidquid delirant reges, plectuntur Achivi.

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4. Chrysippus, a Stoic philosopher; Crantor, an Academic, a follower of Plato.—7. *Barbariae.* The Trojans, not being Greeks, were *barbari.*—8. *Aestus = cupiditates.*—9. *Antenor.* See Iliad, vii. 348. Antenor and Aeneas had always recommended peace. For *praecidere* we should have in prose *praecidi.* Horace, by poetic licence, omits the subject, perhaps *Priamum.*—11. *Nestor.* See Iliad, i. 254.—13. *Hunc;* namely, *Atriden.* Agamemnon was irritated at the loss of Chryseis.—14. The Greeks had to pay for their leader's quarrel; for

Seditione, dolis, scelere atque libidine et ira
Iliacos intra muros peccatur et extra.
Rursus quid virtus et quid sapientia possit,
Utile proposuit nobis exemplar Ulixen,
Qui domitor Trojae multorum providus urbes
Et mores hominum inspexit, latumque per aequor,
Dum sibi, dum sociis reditum parat, aspera multa
Pertulit, adversis rerum immersabilis undis.
Sirenum voces et Circae pocula nosti;
Quae si cum sociis stultus cupidusque bibisset,
Sub domina meretrice fuisset turpis, et excors
Vixisset canis immundus vel amica luto sus.
Nos numerus sumus et fruges consumere nati,
Sponsi Penelopae, nebulones, Alcinoique
In cute curanda plus aequo operata juventus,
Cui pulchrum fuit in medios dormire dies et
Ad strepitum citharae cessatum ducere Curam.
Ut jugulent homines, surgunt de nocte latrones;
Ut te ipsum serves, non expergisceris? Atqui
Si noles sanus, curres hydropicus; et ni
Posces ante diem librum cum lumine, si non
Intendes animum studiis et rebus honestis,
Invidia vel amore vigil torquebere. Nam cur,
Quae laedunt oculum, festinas demere; si quid

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they were unsuccessful after Achilles in his anger left them to themselves.—16. Result of the poet's observations in regard to the moral bearings of the Iliad. He comes now to the Odyssey.—19. *Domitor Trojae*, because it was by his advice that the wooden horse was built. Horace here translates the commencement of the Odyssey: *providus* = πολύτροπος, *inspexit* alludes to the Homeric νόον ἔγνω. —23. *Sirenum*. See Odyssey, xii. 39. *Circae pocula*. See Odyssey, x. 136.—24. *Stultus cupidusque* for *stulte cupideque*. Ulysses did drink of Circe's cup, but not till he had received an antidote from Hermes.—27. Ulysses is a pattern of wisdom. The suitors of Penelope, on the other hand, the *juventus Alcinoi*, so called from their chief, are examples of average humanity, men born to eat and drink, and counted by their heads, not their opinions—they not having any; hence *numerus*. Among these he jocularly reckons himself, saying *nos*.—29. *Cute*, here = *corpore*.—31. *Cessatum ducere Curam*. Cura is conceived as a goddess, whom, by the sound of the lyre, the suitors endeavour to induce to be quiet and cease from annoying them. *Cessatum* is the supine.—32. The poet passes over to the general remark, that men have little anxiety for moral improvement. *De nocte*, 'by night,' beginning before night ends. Zumpt, § 308. —34. *Hydropicus*. Much walking was considered as a preventive of dropsy. *Ni posces—torquebere*. The sense is: if you do not rise early to pursue the study of philosophy, envy and desire (*amor* taken generally) will keep you awake, to your great annoyance.—

Est animum, differs curandi tempus in annum?
Dimidium facti, qui coepit, habet: sapere aude:
Incipe. Qui recte vivendi prorogat horam,
Rusticus expectat, dum defluat amnis; at ille
Labitur et labetur in omne volubilis aevum.
Quaeritur argentum puerisque beata creandis
Uxor, et incultae pacantur vomere silvae.
Quod satis est, cui contingit, nil amplius optet.
Non domus et fundus, non aeris acervus et auri
Aegroto domini deduxit corpore febres,
Non animo curas: valeat possessor oportet,
Si comportatis rebus bene cogitat uti.
Qui cupit aut metuit, juvat illum sic domus et res,
Ut lippum pictae tabulae, fomenta podagram,
Auriculas citharae collecta sorde dolentes.
Sincerum est nisi vas, quodcunque infundis acescit.
Sperne voluptates; nocet empta dolore voluptas.
Semper avarus eget; certum voto pete finem.
Invidus alterius macrescit rebus opimis;
Invidia Siculi non invenere tyranni
Majus tormentum. Qui non moderabitur irae,
Infectum volet esse, dolor quod suaserit et mens,
Dum poenas odio per vim festinat inulto.
Ira furor brevis est: animum rege, qui nisi paret,
Imperat; hunc frenis, hunc tu compesce catena.
Fingit equum tenera docilem cervice magister
Ire viam, qua monstret eques; venaticus ex quo
Tempore cervinam pellem latravit in aula,
Militat in silvis catulus. Nunc adbibe puro
Pectore verba, puer, nunc te melioribus offer.

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39. *Est* for *edit*=*consumit*, an Homeric expression. *In annum*, proverbial, 'till next year.'—42. *Rusticus expectat;* that is, is like a clown who waits. The story is that, when a stupid rustic came to a river, beyond which his road lay, he said he would wait till the river ran past.—44. *Beata*=*dives*.—45. *Pacantur*=*arantur*, are changed from wildness to peace, fertility. They become friendly and useful to man.—46. Connect *cui contingit quod satis est*, (*is*) *optet nil amplius*.—48. *Deduxit*, in an aorist sense.—54. *Sincerum* =*purum*. The sense is: unless the mind is pure, it cannot enjoy any life, even the most prosperous.—56. *Certum finem*, 'a definite aim,' to reach which will content thee.—57. The poet begins to describe some vices: 57–59, envy; 59–63, anger. This leads him to exhort all to learn virtue when young, because old age is stiff-necked.—58. *Siculi tyranni*, such as Phalaris, Agathocles, and the two Dionysii, all infamous for their cruelty.—60. *Dolor et mens*, a ἓν διὰ δυοῖν, =*mens dolens*, 'the spirit smarting under a sense of injury.'—61. *Odio inulto* is the dative. *Festinat*=*festinanter repetit*.—66. This was the mode of training dogs for the chase: a stag's skin

Quo semel est imbuta recens, servabit odorem
Testa diu. Quodsi cessas aut strenuus anteis,
Nec tardum opperior nec praecedentibus insto.

was stuffed and set up. — 71. The sense is: here you have my precepts, and may use them as you please. For my own part, I have a definite system of action: I step along the course of life at a moderate speed, neither waiting for the loiterers nor treading on the heels of those before me.

EPISTOLA III.

AD JULIUM FLORUM.

When Tiberius, afterwards emperor, went to the East, in the year 20 B. C., to restore Tigranes, king of Armenia, to his dominions, he, being a man of education and taste, had many poets with him. Among these was Julius Florus, a writer of satires, if we may credit the scholiasts. To him this epistle is addressed, which contains friendly inquiries about himself and some other friends of our poet.

Juli Flore, quibus terrarum militet oris
Claudius, Augusti privignus, scire laboro.
Thracane vos Hebrusque nivali compede vinctus,
An freta vicinas inter currentia turres,
An pingues Asiae campi collesque morantur?
Quid studiosa cohors operum struit? hoc quoque curo.
Quis sibi res gestas Augusti scribere sumit?
Bella quis et paces longum diffundit in aevum?
Quid Titius, Romana brevi venturus in ora,
Pindarici fontis qui non expalluit haustus,
Fastidire lacus et rivos ausus apertos?

3. We see that Florus accompanied Tiberius on his journey through Thrace and Macedonia to Asia, and also that it was during winter, the Hebrus being frozen.—4. *Turres*, of Hero and Leander; hence between Sestos and Abydos, towns on opposite sides of the Hellespont. — 6. *Cohors*. See Satires, i. 7, 23. *Studiosa*, without *litterarum*, has here the meaning which it often has in the writers of the Silver Age, 'literary.' — 8. *Bella et paces*. The plural indicates the several wars and peaces which were made in the reign of Augustus. *Longum diffundit in aevum*. See *Carm*. iv. 14, 3. — 9. *Titius*. This person is said by the scholiasts to have written but not published lyrics (hence compared with Pindar) and tragedies. Horace here hopes that he will soon publish them, and thus become known to the Romans, *venturus in ora Romana*.—11. Figurative: he

Ut valet? Ut meminit nostri? Fidibusne Latinis
Thebanos aptare modos studet auspice Musa,
An tragica desaevit et ampullatur in arte?
Quid mihi Celsus agit? Monitus multumque monendus,
Privatas ut quaerat opes et tangere vitet
Scripta, Palatinus quaecunque recepit Apollo;
Ne, si forte suas repetitum venerit olim
Grex avium plumas, moveat cornicula risum
Furtivis nudata coloribus. Ipse quid audes?
Quae circumvolitas agilis thyma? Non tibi parvum
Ingenium, non incultum est et turpiter hirtum;
Seu linguam causis acuis seu civica jura
Respondere paras seu condis amabile carmen,
Prima feres hederae victricis praemia. Quodsi
Frigida curarum fomenta relinquere posses,
Quo te coelestis sapientia duceret ires.
Hoc opus, hoc studium parvi properemus et ampli,
Si patriae volumus, si nobis vivere cari.
Debes hoc etiam rescribere, si tibi curae,
Quantae conveniat, Munatius: an male sarta
Gratia nequicquam coit et rescinditur? At vos
Seu calidus sanguis seu rerum inscitia vexat

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dared to despise the open lakes and streams—that is, the kinds of poetry open to and used by others—and to taste of the Pindaric spring.—13. Connect *Studetne aptare Thebanos modos Latinis fidibus;* that is, to introduce the Pindaric kind of poetry into Roman literature—Pindar having been a Theban.—15. *Celsus*, probably the Celsus Albinovanus to whom the 8th epistle of this book is addressed. It appears that Celsus belonged to that class of verse-writers who, having no original ideas, confine themselves to the imitation and copying of others. Hence Horace jocularly recommends him to seek resources in himself (*privatas opes*), and no longer transcribe the books in the public libraries. The first of these libraries was established by Augustus in the temple of Apollo on the Palatine Hill. Unless Celsus takes this advice he runs the risk of sharing the same fate as the daw with the borrowed plumes in Aesop's well-known fable.—18. *Repetitum*, the supine.—21. Figure taken from a bee. See *Carm.* iv. 2, 27.—23. *Civica jura respondere*, poetical for *de jure civili respondere;* namely, to those who come for advice (*consulentibus*); hence to act as an attorney or solicitor.—26. *Frigida fomenta curarum;* that is, striving after honour and wealth. The figure is taken from the medical art. Cold fomentations are of no use; hence *frigida* = *inutilia.*—28. *Hoc opus, hoc studium;* namely, the *coelestis sapientia* of the preceding verse.—30. *Si* = *num.* Zumpt, § 354, *extr.* *Sit* is omitted.—31. *Conveniat* = *oporteat.*—32. The figure is taken from a wound, the lips of which, when sewed, do not rightly meet, and which is therefore cut open, to be better closed.—33. *Rerum inscitia*, 'ignorance of affairs;' that is, both ignorance of your own affairs, positions, and relations, which has

Indomita cervice feros, ubicunque locorum
Vivitis, indigni fraternum rumpere foedus,
Pascitur in vestrum reditum votiva juvenca.

produced a misunderstanding and ignorance of human affairs generally, which, to prosper, require concord.—35. *Indigni—foedus*, 'who are unworthy to break your league as brothers;' that is, who must not break your close friendship.

EPISTOLA IV.

AD ALBIUM TIBULLUM.

A FRIENDLY note to the poet Albius Tibullus, whose elegies we still have. Horace and he had served together in the campaign of Philippi.

ALBI, nostrorum sermonum candide judex,
Quid nunc te dicam facere in regione Pedana?
Scribere, quod Cassi Parmensis opuscula vincat,
An tacitum silvas inter reptare salubres,
Curantem quidquid dignum sapiente bonoque est?
Non tu corpus eras sino pectore: di tibi formam,
Di tibi divitias dederunt artemque fruendi.
Quid voveat dulci nutricula majus alumno,
Qui sapere et fari possit quae sentiat, et cui
Gratia, fama, valetudo contingat abunde,
Et mundus victus, non deficiente crumena?
Inter spem curamque, timores inter et iras,
Omnem crede diem tibi diluxisse supremum:
Grata superveniet, quae non sperabitur, hora.
Me pinguem et nitidum bene curata cute vises,
Quum ridere voles, Epicuri de grege porcum.

1. *Sermonum;* that is, the satires. Horace calls them *sermones*, not thinking them poems. See Satires, ii. 6, 17.—2. *In regione Pedana.* It appears that Tibullus had an estate near the town of Pedum, between Praeneste and Tibur.—3. Cassius Parmensis was distinguished as an elegist, but none of his poetry is extant.—6. *Sine pectore;* that is, without a soul, without taste and talent.—8. *Nutricula.* Nurses wish for their nurslings every possible good; they could not wish for thee anything more than thou hast; therefore enjoy thy good things.—13. *Omnem—supremum;* that is, as each day dawns, as the *diluculum* comes, believe that day to be thy last, and enjoy it accordingly.—15. The sense is: I at least act according to this principle, following the tenets of Epicurus. I pay due attention to my body (*curata cute;* compare i. 2, 29), and am fat and sleek, so that I may well be called a pig of Epicurus's herd.

EPISTOLA VI.

AD NUMICIUM.

PHILOSOPHICAL observations on the Stoic principle, *nihil admirari* — that is, to esteem nothing so highly that we must either obtain it or flee from the sight of it. Obedience to this rule produces that freedom from all passion which is the chief requisite to the attainment of a listless happy life. The epistle is addressed to Numicius, a young man otherwise quite unknown.

Nil admirari prope res est una, Numici,
Solaque, quae possit facere et servare beatum.
Hunc solem et stellas et decedentia certis
Tempora momentis sunt qui formidine nulla
Imbuti spectent: quid censes munera terrae,
Quid maris extremos Arabas ditantis et Indos,
Ludicra quid, plausus et amici dona Quiritis,
Quo spectanda modo, quo sensu credis et ore?
Qui timet his adversa, fere miratur eodem,
Quo cupiens pacto; pavor est utrobique molestus,
Improvisa simul species exterret utrumque.
Gaudeat an doleat, cupiat metuatne, quid ad rem,
Si, quidquid vidit melius pejusve sua spe,
Defixis oculis animoque et corpore torpet?
Insani nomen sapiens ferat, aequus iniqui,
Ultra quam satis est virtutem si petat ipsam.
I nunc, argentum et marmor vetus aeraque et artes

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3. *Decedentia certis tempora momentis*, 'the seasons which change according to fixed motions (*momentis* = *movimentis*) of the planets.' The idea is: many men observe the heavens without being seized with any superstitious fear, but a glance at earthly things fills them with passion. — 5. Properly the connection should be *Quid? Quo modo spectanda esse credis munera terrae, etc.?* — 6. *Maris, scil. munera;* namely, pearls, which came from India by Arabia. Compare *Carm.* i. 29, 1, and iii. 24, 2.—7. *Ludicra* = *ludi publici*. *Dona amici Quiritis;* that is, offices of honour. *Quiritis*, singular collectively for *Quiritium*.—9–14. The poet shows that the fear of misfortune is as bad as the striving after wealth and fame. The term *mirari* or *admirari* includes both states of mind, and they both produce *pavor;* a restlessness and indecision, which prevents all true activity, and causes the *torpor* of line 14. *His adversa;* that is, poverty and disgrace. — 12. *Quid ad rem* = *nihil interest*. — 13. *Spes* and *spero* express 'expectation' merely, not necessarily 'hope.'—15. The sense is: a man must not strive even after virtue with too much eagerness; otherwise, instead of wise he will be called mad, instead of just, unjust.—17. *Marmor vetus aeraque*, 'ancient statues of marble

Suspice, cum gemmis Tyrios mirare colores;
Gaude, quod spectant oculi te mille loquentem;
Gnavus mane forum et vespertinus pete tectum,
Ne plus frumenti dotalibus emetat agris
Mutus et — indignum, quod sit pejoribus ortus —
Hic tibi sit potius quam tu mirabilis illi.
Quidquid sub terra est, in apricum proferet aetas,
Defodiet condetque nitentia. Quum bene notum
Porticus Agrippae et via te conspexerit Appi,
Ire tamen restat, Numa quo devenit et Ancus.
Si latus aut renes morbo tentantur acuto,
Quaere fugam morbi: vis recte vivere: quis non?
Si virtus hoc una potest dare, fortis omissis
Hoc age deliciis. Virtutem verba putas et
Lucum ligna: cave, ne portus occupet alter,
Ne Cibyratica, ne Bithyna negotia perdas,
Mille talenta rotundentur, totidem altera, porro et
Tertia succedant, et quae pars quadret acervum.
Scilicet uxorem cum dote fidemque et amicos

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and brass.' — 18. *Cum gemmis colores = colores et gemmas. Colores* is said for the cloth dyed. — 19. *Gaude—loquentem;* that is, rejoice in the admiration which is excited by thy eloquence.—20. The poet speaks of the activity of the great landowner, who comes early in the morning to market to sell, and does not go home till late in the evening.—22. Mutus, a wealthy man, otherwise unknown. *Indignum — ortus*, a parenthetical remark, expressing the feeling of the man who wishes to outdo Mutus: 'it would be disgraceful, not to be tolerated, since he is of humbler descent than I.' — 24. The idea is: all thy external advantages will avail thee nothing; for as time brings to light what is concealed, so it conceals the glittering things of earth: thou must die. — 26. *Porticus Agrippae*, a portico which Agrippa built in the year 25 B. C., and adorned with paintings, representing scenes from the Argonautic expedition: whence it was also called *Porticus Argonautarum.* It was a place where many lawyers lived; hence the sense is: although thou hast been known as an eloquent man, and one learned in the law (see line 19.) The Appian road, leading from Rome to Capua, was the place where wealthy people used to drive out for pleasure, and hence this refers to the man of line 20. — 31. *Hoc age;* namely, *ut virtutum pares. Virtutem—ligna.* The sense is: if you consider virtue to be a mere name, and a grove to be nothing but a collection of trees, whilst in reality it contains a temple, with the statue of a god, which is the principal thing — if this is your notion, then by all means strive after earthly advantages. — 32. *Ne portus occupet alter;* that is, lest any other merchant sail into the harbours before thee, and preoccupy the market with his goods. — 33. *Negotia Cibyratica*, 'the trade with Cibyra' (a town of Phrygia Major, famed for its manufacture of iron), and *Bithyna*, 'with the kingdom of Bithynia.' — 34. *Rotundentur = expleantur.* — 35. *Quae pars quadret acervum;*

Et genus et formam regina pecunia donat,
Ac bene nummatum decorat Suadela Venusque.
Mancipiis locuples eget aeris Cappadocum rex:
Ne fueris hic tu. Chlamydes Lucullus, ut aiunt,
Si posset centum scenae praebere rogatus,
'Qui possum tot?' ait, 'tamen et quaeram et quot habebo
Mittam;' post paullo scribit sibi milia quinque
Esse domi chlamydum; partem vel tolleret omnes.
Exilis domus est, ubi non et multa supersunt
Et dominum fallunt et prosunt furibus. Ergo
Si res sola potest facere et servare beatum,
Hoc primus repetas opus, hoc postremus omittas.
Si fortunatum species et gratia praestat;
Mercemur servum, qui dictet nomina, laevum
Qui fodicet latus et cogat trans pondera dextram
Porrigere. 'Hic multum in Fabia valet, ille Velina;
Cui libet hic fasces dabit eripietque curule,
Cui volet, importunus ebur. Frater, pater adde,
Ut cuique est aetas, ita quemque facetus adopta.'
Si bene qui coenat, bene vivit; lucet, eamus,
Quo ducet gula; piscemur, venemur, ut olim
Gargilius, qui mane plagas, venabula, servos,
Differtum transire forum populumque jubebat,
Unus ut e multis populo spectante referret
Emptum mulus aprum. Crudi tumidique lavemur,
Quid deceat, quid non, obliti, Caerite cera

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that is, as much as completes the heap of 4000 talents.—37. *Regina*, in apposition with *pecunia*, because money can procure all the good things just mentioned. — 39. The kingdom of Cappadocia, over which, in Horace's time, Archelaus ruled, was very poor and over-populous. — 40. The sense is: strive not thou to be as the king of Cappadocia, who is poor, but as Lucullus, who had so much that he did not know his own wealth. — 48. *Repetas*, 'always take up,' or 'go to,' with reference to the daily return of the act. Compare line 20. — 49. *Species et gratia*, 'outward position and influence,' hence posts of honour.—50. Description of a *nomenclator*, a slave who accompanied his master when he went about to canvass for votes. — 52. The nomenclator's address to his master. *Fabia* and *Velina* are names of tribes. — 53. *Curule ebur* = *sellam curulem*. — 54. *Frater, pater adde*. The candidate is to address the influential persons by these names of respect and affection, and thus, as it were, to make them relations (*adoptare*.) — 56. *Lucet* = *si lucet*, 'as soon as day dawns.' — 61. *Lavemur*, in order to excite appetite again. — 62. *Caerite cera digni*; that is, deserving to be treated as the people of Caere were, who received the *civitas sine suffragio*, and consequently bore the burdens, without enjoying the privileges of citizenship. In the same way we should deserve to endure all the miseries of life, without its pleasures, which flow from virtue

Digni, remigium vitiosum Ithacensis Ulixi,
Cui potior patria fuit interdicta voluptas.
Si, Mimnermus uti censet, sine amore jocisque
Nil est jucundum, vivas in amore jocisque
Vive, vale. Si quid novisti rectius istis,
Candidus imperti; si non, his utere mecum.

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alone. — 63. *Remigium*, the abstract noun for the concrete *remiges;* Zumpt, § 675. The *remiges* here are the companions of Ulysses, who, determined to have a good meal, killed the oxen of Helios, and thus brought upon themselves the greatest misfortunes. See *Odyssey*, xii. 297. — 65. Mimnermus of Colophon, a contemporary of Solon, and an elegiac poet.

EPISTOLA VIII.

AD CELSUM ALBINOVANUM.

A NOTE to the Celsus mentioned in i. 3, 15. It contains inquiries regarding his health, and complaints about Horace's own state of mind.

Celso gaudere et bene rem gerere Albinovano
Musa rogata refer, comiti scribaeque Neronis.
Si quaeret, quid agam, dic multa et pulchra minantem
Vivere nec recte nec suaviter; haud quia grando
Contuderit vites oleamque momorderit aestus,
Nec quia longinquis armentum aegrotet in agris;
Sed quia mente minus validus quam corpore toto
Nil audire velim, nil discere, quod levet aegrum;
Fidis offendar medicis, irascar amicis,
Cur me funesto properent arcere veterno;
Quae nocuere sequar, fugiam quae profore credam;
Romae Tibur amem ventosus, Tibure Romam.
Post haec ut valeat, quo pacto rem gerat et se,
Ut placeat juveni percontare utque cohorti.
Si dicet recte, primum gaudere, subinde

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2. *Refer*. As we say commonly *valere aliquem jubeo*, so here of the muse *refer gaudere*. Nero is Tiberius. — 3. *Minantem*, jocularly = *pollicentem*. — 6. *Longinquis* = *longe alteque patentibus*. — 8. *Aegrum, scil. animo*. He was in a state when he could do nothing. — 12. *Ventosus*, generally = *vanus*, 'vain;' here = *levis*, 'inconstant, restless.' Compare i. 19, 37. — 14. *Juveni;* namely, Tibe-

Praeceptum auriculis hoc instillare memento:
Ut tu fortunam, sic nos te, Celse, feremus.

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rius Nero, who was at this time twenty-two years old. As to the *cohors*, see Satires, i. 7, 23. — 17. The sense is: as you bear your good fortune, the favour of Tiberius; that is, if you are not elated by it, and do not become proud and overbearing, then I and your other friends shall bear with all your little foibles.

EPISTOLA IX.

AD CLAUDIUM NERONEM.

A LETTER to Tiberius, recommending to his favour Septimius, to whom the 6th ode of the 2d book is addressed.

SEPTIMIUS, Claudi, nimirum intelligit unus,
Quanti me facias: nam cum rogat et prece cogit,
Scilicet ut tibi se laudare et tradere coner,
Dignum mente domoque legentis honesta Neronis:
Munere quum fungi propioris censet amici;
Quid possim videt ac novit me valdius ipso.
Multa quidem dixi cur excusatus abirem;
Sed timui, mea ne finxisse minora putarer,
Dissimulator opis propriae, mihi commodus uni.
Sic ego majoris fugiens opprobria culpae
Frontis ad urbanae descendi praemia. Quodsi
Depositum laudas ob amici jussa pudorem,
Scribe tui gregis hunc, et fortem crede bonumque.

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1. *Nimirum*, ironical, 'no doubt, clearly.'—3. *Tradere*, a common word in recommendations. See Satires, i. 9, 47.—4. *Neronis*, 'of a man with the character and sense of a Nero.'—6. *Valdius* = *magis*. — 8. *Mea;* that is, my favour and influence with thee. — 9. *Opis*, used in the sense which the plural has in prose, 'power, influence.' —11. *Frontis—praemia*, 'I have availed myself of the advantages of a bold brow—a brow not covered with the blushes of rustic bashfulness;' I have tried whether I could not succeed by impudence; for *frons urbana* is explained by *pudor depositus* in line 12.—13. *Scribe hunc gregis tui.* The genitive is to be understood partitively, = *unum gregis* (*cohortis*.) *Scribe* = *jube esse epistola*, 'tell him in writing.'

EPISTOLA X.

AD ARISTIUM FUSCUM.

Description of the advantages of country life compared with life in Rome. The epistle is addressed to Aristius Fuscus, to whom also the 22d ode of the first book is addressed. Compare Satires, i. 10, 83.

Urbis amatorem Fuscum salvere jubemus
Ruris amatores, hac in re scilicet una
Multum dissimiles, at cetera paene gemelli;
Fraternis animis quidquid negat alter, et alter;
Annuimus pariter, vetuli notique columbi.
Tu nidum servas, ego laudo ruris amoeni
Rivos et musco circumlita saxa nemusque.
Quid quaeris? Vivo et regno, simul ista reliqui,
Quae vos ad coelum fertis rumore secundo;
Utque sacerdotis fugitivus liba recuso:
Pane egeo jam mellitis potiore placentis.
Vivere naturae si convenienter oportet
Ponendaeque domo quaerenda est area primum,
Novistine locum potiorem rure beato?
Est, ubi plus tepeant hiemes, ubi gratior aura
Leniat et rabiem Canis et momenta Leonis,
Quum semel accepit solem furibundus acutum?
Est, ubi divellat somnos minus invida cura?
Deterius Libycis olet aut niter herba lapillis?
Purior in vicis aqua tendit rumpere plumbum,

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4. *Et alter, scil. negat.* — 5. *Vetuli notique*, a hendiadys, = *noti pridem inter se.* To take doves as an image of union is common, and Horace keeps up the representation by the word *nidum* (meaning the city of Rome) in line 6.—8. *Regno;* that is, I am a *rex*, am happy, a playful application of a philosophical expression. Compare i. 1, 106. — 10. The offering-cakes (*liba*) which were brought to the altars, became the property of the priests, who maintained their households therewith. Hence the poet says jocularly, that he is like a priest's useless slave (*fugitivus*) who will no longer have fine cakes (that is, the city of Rome), but plain bread (country life.)—16. On the 23d of July the dogstar rises, and at the same time the sun enters the sign of Leo, which is expressed in the next line by *accipere solem acutum.* Compare *Carm.* iii. 29, 19. *Momenta* = *vim.* — 19. *Libyci lapilli;* that is, the Numidian variegated marble, which was used for floors. See *Carm.* ii. 18, 3. Extravagant people used to sprinkle their floors with perfumes. Hence *olet.* — 20. *Vici* are the streets of Rome, along which the water from the neighbouring

Quam quae per pronum trepidat cum murmure rivum?
Nempe inter varias nutritur silva columnas
Laudaturque domus, longos quae prospicit agros.
Naturam expelles furca, tamen usque recurret,
Et mala perrumpet furtim fastidia victrix.
Non qui Sidonio contendere callidus ostro
Nescit Aquinatem potantia vellera fucum,
Certius accipiet damnum propiusque medullis,
Quam qui non poterit vero distinguere falsum.
Quem res plus nimio delectavere secundae,
Mutatae quatient. Si quid mirabere, pones
Invitus: fuge magna; licet sub paupere tecto
Reges et regum vita praecurrere amicos.
Cervus equum pugna melior communibus herbis
Pellebat, donec minor in certamine longo
Imploravit opes hominis frenumque recepit.
Sed postquam victor violens discessit ab hoste,
Non equitem dorso, non frenum depulit ore.
Sic qui pauperiem veritus potiore metallis
Libertate caret, dominum vehit improbus atque
Serviet aeternum, quia parvo nesciet uti.
Cui non conveniet sua res, ut calceus olim,
Si pede major erit, subvertet, si minor, uret.
Laetus sorte tua vives sapienter, Aristi,
Nec me dimittes incastigatum, ubi plura
Cogere quam satis est ac non cessare videbor.
Imperat aut servit collecta pecunia cuique,
Tortum digna sequi potius quam ducere funem.

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hills was led in leaden pipes.—22. Even in the city people strive to make their houses as rural as possible, thus practically admitting the superiority of the country. *Nempe*, 'but assuredly.' *Variae columnae* are the pillars of variegated marble which stood in the middle of the *atrium*, enclosing the so-called *impluvium*, a small open space with a fountain, and, if possible, a tree.—25. *Fastidia*, the *ennui* or weariness incident to fashionable life in a city.—26. Here the second part of the epistle begins, in which Horace shows that to the attainment of a happy life striving after true good, and contempt of everything which falsely pretends to be good, is necessary. *Contendere* = *comparare*, and hence also = *distinguere*.—30. *Plus nimio* = *plus aequo*, i. 2, 29.—31. *Mutatae*; that is, when *adversae*. *Pones* = *depones*.—34. *Melior* = *fortior*, and in the next line *minor* = *victus*. *Herbis* = *pascuis*.— 29. *Metallis* = *quam metalla sunt*, 'than gold and silver.'—42. *Ut calceus olim*, a common figure. When a shoe is too large, it upsets the wearer (*subvertet*); when too small, it causes pains and bunions.—45. The sense is: you will scold me, if my moral maxims do not please you, just as I have been scolding you, because I do not approve of your mode of life.—48. The figure is taken from a ship which is towed by a rope. Money

Haec tibi dictabam post fanum putre Vacunae,
Excepto quod non simul esses, cetera laetus.

should be the ship, not the tow-rope.—49. *Fanum Vacunae*, a place near Horace's Sabine farm, of which the site cannot be accurately determined. Vacuna was a Sabine divinity, identified by some with Diana, by others with Ceres, and by others again with Venus. At all events, she was a country goddess, who presided over the fields, and gave them fertility.

EPISTOLA XI.

AD BULLATIUM.

A LETTER to a man called Bullatius, otherwise unknown, who, in travelling, was seeking rest for his mind. Horace shows that he can find it only in contentment.

QUID tibi visa Chios, Bullati, notaque Lesbos,
Quid concinna Samos, quid Croesi regia Sardis,
Smyrna quid et Colophon? majora minorane fama?
Cunctane prae Campo et Tiberino flumine sordent?
An venit in votum Attalicis ex urbibus una,
An Lebedum laudas odio maris atque viarum?
Scis Lebedus quid sit; Gabiis desertior atque
Fidenis vicus; tamen illic vivere vellem,
Oblitusque meorum, obliviscendus et illis,
Neptunum procul e terra spectare furentem.
Sed neque qui Capua Romam petit, imbre lutoque
Adspersus volet in caupona vivere; nec qui
Frigus collegit, furnos et balnea laudat
Ut fortunatam plene praestantia vitam;
Nec, si te validus jactaverit Auster in alto,
Idcirco navem trans Aegaeum mare vendas.

1. *Quid tiba visa, scil. sunt esse.*—2. *Concinna*, referring to the beautiful buildings in Samos, particularly the temple of Juno.—4. *Sordent*, 'are contemptible, mean.'—5. *Attalicis ex urbibus.* See *Carm.* i. 1, 12. The towns formerly governed by Attalus were Pergamus, Apollonia, Thyatira, and others.—6. The idea is: or art thou so sick of travelling that thou art pleased even with Lebedus? He himself answers this question negatively, in line 11, and following. Lebedus, one of the twelve Ionian cities, once wealthy and famous.—13. *Frigus collegit*, 'has caught cold.'—16. *Vendas*, thus showing that you are so thoroughly disgusted with the sea, that, rather than

Incolumi Rhodos et Mitylene pulchra facit, quod
Paenula solstitio, campestre nivalibus auris,
Per brumam Tiberis, Sextili mense caminus.
Dum licet, ac vultam servat Fortuna benignum,
Romae laudetur Samos et Chios et Rhodos absens.
Tu, quamcunque deus tibi fortunaverit horam,
Grata sume manu, neu dulcia differ in annum;
Ut, quocunque loco fueris, vixisse libenter
Te dicas: nam si ratio et prudentia curas,
Non locus effusi late maris arbiter, aufert,
Coelum, non animum mutant, qui trans mare currunt.
Strenua nos exercet inertia; navibus atque
Quadrigis petimus bene vivere. Quod petis, hic est,
Est Ulubris, animus si te non deficit aequus.

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venture on it again, you will live an exile from your country.—17. *Incolumi* = *sano*, 'to a man in sound mind.' Mitylene was the chief town of Lesbos.—18. *Paenula*, a heavy winter cloak; *campestre*, a thin apron, which was the only thing that young men wore when engaged in gymnastic exercises in the Campus Martius.—21. *Absens*. Properly, and in prose, the person himself, living in Rome, and consequently absent from Samos, would be called *absens*.—25. *Si*, 'if,' as really happens, hence, 'as.'—26. *Locus effusi late maris arbiter*, 'a place which commands the sea far and wide.'—28. *Strenua inertia*, 'a busy idleness.'—30. Ulubrae, a small and deserted town near the Pomptine marshes, and consequently not a pleasant or healthful place of abode. The modern Cisterna is generally believed to occupy its site. The sense is: with contentment you may live happily in Rome (*hic*), ay, even at Ulubrae.

EPISTOLA XII.

AD ICCIUM.

This epistle, as well as the 29th ode of the 1st book, is addressed to Iccius. In the first part of it Horace exhorts him to remain content with the comfortable and safe situation which he held; in the second part he recommends to him a certain Pompeius Grosphus. Iccius was a *procurator*—that is, factor in Sicily for M. Agrippa, whose estates he managed.

Fructibus Agrippae Siculis, quos colligis, Icci,
Si recte frueris, non est ut copia major

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1. The sense is: from the income of Agrippa's Sicilian property thou hast as much as may enable thee to live comfortably. *Fructus* is income generally, not necessarily agricultural produce.—2. *Non*

Ab Jove donari possit tibi. Tolle querelas;
Pauper enim non est, cui rerum suppetit usus.
Si ventri bene, si lateri est pedibusque tuis, nil
Divitiae poterunt regales addere majus.
Si forte in medio positorum abstemius herbis
Vivis et urtica, sic vives protinus, ut te
Confestim liquidus Fortunae rivus inauret;
Vel quia naturam mutare pecunia nescit,
Vel quia cuncta putas una virtute minora.
Miramur, si Democriti pecus edit agellos
Cultaque, dum peregre est animus sine corpore velox;
Quum tu inter scabiem tantam et contagia lucri
Nil parvum sapias et adhuc sublimia cures:
Quae mare compescant causae, quid temperet annum,
Stellae sponte sua jussaene vagentur et errent,
Quid premat obscurum lunae, quid proferat, orbem,
Quid velit et possit rerum concordia discors?
Empedocles an Stertinium deliret acumen?
Verum seu pisces seu porrum et caepe trucidas,
Utere Pompeio Grospho et, si quid petet, ultro
Defer; nil Grosphus nisi verum orabit et aequum.
Vilis amicorum est annona, bonis ubi quid deest.
Ne tamen ignores, quo sit Romana loco res,
Cantaber Agrippae, Claudi virtute Neronis

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est ut = *fieri non potest ut.* — 4. *Cui rerum suppetit usus*, 'who has as much at his command as he needs.'—7. *In medio posita* are things placed ready for use, so that one needs only to put out his hand to have them. — 8. *Sic vives protinus* = *perge sic vivere*, the future having here the force of an imperative. *Gram.* § 367, note. *Ut*, 'even granting or supposing that,' = *etiamsi*. *Gram.* § 352, note 1. —13. *Peregre est* = *peregrinatur*, 'is wandering, is abroad on its travels.'—17. *Jussaene; scil. a deo*, hence, 'according to fixed laws.' The planets are meant. — 18. The cause of the waning and waxing of the moon. — 19. *Rerum concordia discors;* that is, the universe, in which we see great variety, and yet throughout a perfect harmony. —20. The sense is: whether the Pythagorean philosophy or that of the Stoics is false. For the joke's sake he names as the representative of the latter a certain ridiculous philosopher called Stertinius, who, as the scholiasts tell us, had written 220 books of *Stoica*. *Stertinium acumen* = *Stertinius acutus.*—21. A joke in regard to Iccius's simple fare. The word *trucidare* is used ludicrously of vegetables.—23. *Verum* = *rectum.*—24. A proverb: one can easily gain friends when brave men are in want of anything — namely, by supplying their need.—26. *Cantaber.* See *Carm.* ii. 6. As to Tiberius Claudius Nero's expedition to Armenia, see *Epist.* i. 3. King Phraates of Parthia restored, in the year 20 B. C., the prisoners and standards taken in the unfortunate campaigns of Crassus and Antony. On coins of Augustus we find a representation of the Parthian

Armenius cecidit; jus imperiumque Phraates
Caesaris accepit genibus minor; aurea fruges
Italiae pleno defundit Copia cornu.

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monarch kneeling (*genibus minor*), and doing homage to the emperor.—29. As to the horn of plenty, see *Carm. Saec.*, 60.

EPISTOLA XIII.

AD VINIUM ASELLAM.

The poet gives injunctions to his servant, C. Vinius Fronto Asella, to whom he has intrusted some of his poems to be taken to the emperor of Rome.

Ut proficiscentem docui te saepe diuque,
Augusto reddes signata volumina, Vini,
Si validus, si laetus erit, si denique poscet;
Ne studio nostri pecces, odiumque libellis
Sedulus importes opera vehemente minister.
Si te forte meae gravis uret sarcina chartae,
Abjicito potius, quam, quo perferre juberis,
Clitellas ferus impingas, Asinaeque paternum
Cognomen vertas in risum et fabula fias.
Viribus uteris per clivos, flumina, lamas;
Victor propositi, simul ac perveneris illuc,
Sic positum servabis onus, ne forte sub ala
Fasciculum portes librorum, ut rusticus agnum,
Ut vinosa glomus furtivae Pyrrhia lanae,

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2. *Signata* = *obsignata*. Vinius is not to open them by the way, nor show them to any one.—4. *Studio nostri*, 'from love to me.' Do not be too zealous in your services (*sedulus minister*), lest your hurry to give Augustus the poems should prejudice him against them.—6. *Uret*. A heavy load inflames the shoulder on which it rests. The joke which follows is founded on *Asina*, the nickname of Vinius's father. The figure is taken from an ass, which, when it reaches its destination, madly eager to get rid of its packsaddle, pushes against a wall, and thus breaks it off.—9. *Fabula fias;* that is, become the subject of a story among the wits at court, about the boorish fashion in which my poems were brought to the emperor.—11. *Victor propositi*, 'when thou hast fulfilled thy resolution' to carry the poems to the emperor.—12. The messenger is not to carry in the packet under his arm, but elegantly in his right hand, and thus to hand it to the emperor.—14. *Pyrrhia*, the name of a slave in a play by a certain Titinnius. She stole a bundle of wool,

Ut cum pileolo soleas conviva tribulis.
Nec vulgo narres te sudavisse ferendo
Carmina, quae possint oculos auresque morari
Caesaris; oratus multa prece, nitere porro.
Vade, vale; cave, ne titubes mandataque frangas.

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and carried it so that it was seen, and she was caught.—15. *Tribulis*, properly, 'a member of a tribe,' which every Roman was; but in the time of Augustus the tribes had become associations for charitable purposes, and hence *tribulis* comes to mean a poor Roman—one who received assistance from his tribe. Still, as he has a right to vote in the *comitia*, he is invited to dinner by men of rank, and, having no slave, he carries with him into the banquet-room his slippers (see Satires, ii. 8, 77), and his bad little hat (*pileolus*) under his arm.—18. *Oratus multa prece;* though thou shouldst be besought most earnestly to show what thou art carrying, do not turn aside, but hurry on (*nitere porro*) to Augustus.

EPISTOLA XVI.

AD QUINCTIUM.

This epistle is addressed to one Quinctius, probably the T. Quinctius Crispinus who was consul in the year 9 B. C. We see from the epistle that he was rich, respected, and a favourite of the people, so that he had already held various offices of state. The object of the epistle is to show that external advantages cannot make a man happy, but that the virtuous man alone is truly free and happy. The poet commences with a description of his Sabine farm, and his contented life upon it.

Ne perconteris, fundus meus, optime Quincti,
Arvo pascat herum an baccis opulentet olivae
Pomisve an pratis an amicta vitibus ulmo,
Scribetur tibi forma loquaciter et situs agri.
Continui montes, ni dissocientur opaca
Valle, sed ut veniens dextrum latus adspiciat sol,
Laevum discedens curru fugiente vaporet.
Temperiem laudes. Quid, si rubicunda benigni

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2. That is, whether I cultivate it as an arable farm or an orchard, a sheep farm or a vineyard. Horace does not answer these questions, but merely describes its pleasant situation.—3. *Amicta vitibus ulmo.* See Epode 2, 10.—5. *Continui montes, scil. sunt.* *Ni* = *praeterquam quod.*—6. For a description of the position of the villa, see the Introduction.—7. *Curru fugiente.* Compare *Carm. Saec.* 9, and *Carm.* iii. 6, 44.—8. *Laudes*, potential subjunctive.

Corna vepres et pruna ferunt? si quercus et ilex
Multa fruge pecus, multa dominum juvat umbra?
Dicas adductum propius frondere Tarentum.
Fons etiam rivo dare nomen idoneus, ut nec
Frigidior Thracam nec purior ambiat Hebrus,
Infirmo capiti fluit aptus et utilis alvo.
Hae latebrae dulces et, jam si credis, amoenae,
Incolumem tibi me praestant Septembribus horis.
Tu recte vivis, si curas esse, quod audis.
Jactamus jam pridem omnis te Roma beatum;
Sed vereor, ne cui de te plus quam tibi credas,
Neve putes alium sapiente bonoque beatum,
Neu, si te populus sanum recteque valentem
Dictitet, occultam febrim sub tempus edendi
Dissimules, donec manibus tremor incidat unctis.
Stultorum incurata pudor malus ulcera celat.
Si quis bella tibi terra pugnata marique
Dicat, et his verbis vacuas permulceat aures,
'Tene magis salvum populus velit an populum tu,
Servet in ambiguo, qui consulit et tibi et urbi
Jupiter,' Augusti laudes agnoscere possis:
Quum pateris sapiens emendatusque vocari,
Respondesne tuo, dic sodes, nomine? Nempe
Vir bonus et prudens dici delector ego ac tu.
Qui dedit hoc hodie, cras si volet auferet, ut, si
Detulerit fasces indigno, detrahet idem.

'one might praise.' — 11. Join *adductum propius*. The trees on my farm are as beautiful as those about Tarentum. See *Sat.* ii. 4, 34, and *Carm.* ii. 6, 11. — 12. *Rivo dare nomen idoneus.* The water wells up so abundantly that this single fountain could supply a rivulet. — 14. The spring was good for bathing the head in or drinking from. — 16. *Septembribus horis*, 'in autumn,' the most unhealthy season in Italy. Compare *Sat.* ii. 6, 19. — 17. *Quod audis*, 'what is said of thee;' namely, that thou art *beatus*, as stated in the next line. — 20. *Alium sapiente bonoque* = *alium ac sapientem bonumque.* See Zumpt, § 470. — 22. The meaning of the figurative expression is: do not, at the time when thou canst throw off vices, pretend that thou hast them not, putting off the thought of freeing thyself from them till it is too late. — 23. *Manus unctae* are 'hands soiled with eating greasy food.'—24. *Stultorum* is emphatic: 'they are fools, whose.' *Incurata* is, 'without healing them.'—25. *Tibi* for *a te.*—27. *Tene, etc.*, are lines composed by the poet Varius (*Sat.* i. 10, 44) in reference to Augustus. The sense of lines 25–31 is this: if one were to call you a great military hero, you would answer that such praise was not appropriate to you, but to Augustus; but if another were to call you a wise man, would you not reply: 'Yes, that praise is justly given to me?' So much is man disposed to attribute to himself inward excellence. — 30. *Pateris*, construed here with the simple infinitive, instead of the accusative

'Pone, meum est,' inquit. Pono tristisque recedo:
Idem si clamet furem, neget esse pudicum,
Contendat laqueo collum pressisse paternum;
Mordear opprobriis falsis mutemque colores?
Falsus honor juvat et mendax infamia terret
Quem nisi mendosum et mendicandum? Vir bonus est quis?
Qui consulta patrum, qui leges juraque servat,
Quo multae magnaeque secantur judice lites,
Quo res sponsore et quo causae teste tenentur.
Sed videt hunc omnis domus et vicinia tota
Introrsum turpem, speciosum pelle decora.
'Nec furtum feci nec fugi,' si mihi dicit
Servus, 'Habes pretium, loris non ureris,' aio.
'Non hominem occidi.' 'Non pasces in cruce corvos.'
'Sum bonus et frugi.' Renuit negitatque Sabellus.
Cautus enim metuit foveam lupus, accipiterque
Suspectos laqueos, et opertum miluus hamum.
Oderunt peccare boni virtutis amore,
Tu nihil admittes in te formidine poenae.
Sit spes fallendi, miscebis sacra profanis.
Nam de mille fabae modiis quum surripis unum,
Damnum est, non facinus mihi pacto lenius isto.
Vir bonus, omne forum quem spectat et omne tribunal,
Quandocunque deos vel porco vel bove placat,
'Jane pater' clare, clare quum dixit 'Apollo,'
Labra movet metuens audiri: 'Pulchra Laverna,

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with the infinitive.—36. *Si* belongs to *clamet*, *neget*, and *contendat*. —37. *Laqueo collum pressisse paternum*=*jugulasse patrem*.—40. *Medicandum,* one who, according to the Stoic notion, is *insanus,* and consequently needs to be cured. *Vir bonus est quis?* namely, according to the opinion of the multitude.—41. *Consulta patrum*. The written law at Rome consisted of the twelve tables, the bills passed by the people, and the decrees of the senate.—42. *Secantur* =*deciduntur*, *decernuntur*.—43. *Tenentur*=*obtinentur* '(law-pleas) are won.'—45. Compare *Sat*. ii. 1, 64.—48. Only slaves were crucified at Rome, not freemen, and, above all things, not Roman citizens. —49. *Sabellus*. This race, living among the Apennines, had the reputation of being rough and uncultivated, but brave and honourable.—53. *Nihil admittes in te*, 'thou wilt commit no offence.'—54. *Miscere sacra profanis* is said of a thorough scoundrel, who minds neither human nor divine law.—56. *Damnum lenius est, non facinus*. When one steals a trifle, the loss to the person robbed is of course lighter, but the crime is just as great as if it were a theft of valuable property.—57. *Vir bonus*, in the opinion of the multitude.—59. He invokes the gods with a loud voice, either 'Father Janus' or 'Apollo,' but he secretly prays that he may be protected in his crimes.—60. Laverna, the goddess of

Da mihi fallere, da justo sanctoque videri,
Noctem peccatis et fraudibus objice nubem.'
Qui melior servo, qui liberior sit avarus,
In triviis fixum quum se demittit ob assem,
Non video; nam qui cupiet, metuet quoque; porro
Qui metuens vivet, liber mihi non erit unquam.
Perdidit arma, locum virtutis deseruit, qui
Semper in augenda festinat et obruitur re.
Vendere quum possis captivum, occidere noli;
Serviet utiliter: sine pascat durus aretque,
Naviget ac mediis hiemet mercator in undis,
Annonae prosit, portet frumenta penumque.
Vir bonus et sapiens audebit dicere: 'Pentheu,
Rector Thebarum, quid me perferre patique
Indignum coges?' 'Adimam bona.' 'Nempe pecus rem,
Lectos, argentum? tollas licet.' 'In manicis et
Compedibus saevo te sub custode tenebo.'
'Ipse deus, simul atque volam, me solvet.' Opinor,
Hoc sentit: Moriar. Mors ultima linea rerum est.

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thieves, had a temple on the *via Salaria*. Thieves used to pray to her before they attempted any theft.—63. *Qui = quomodo*.—64. *As fixus in triviis* is an *as* lying in the public street among the mud, which no one but a miser would lift.—67. *Perdidit arma, locum deseruit.* The figure is taken from a soldier, for whom it is the highest disgrace to have lost his arms, especially his shield, in battle (see *Carm.* ii. 7, 10), or to have left the post assigned to him. Hence the sense of the passage is: he who gives himself up to a passion is a conquered man — a captive. The poet (lines 69–72) gives us the thoughts of the passion represented as a person. She resolves not to kill the captive, as, according to the laws of war, she might, but to make him serve her as long as he lives.—73. *Pentheu, etc.* This is in imitation of a passage in the Bacchae of Euripides (line 492 and following.) Pentheus, king of Thebes, had taken Bacchus prisoner, and the captive replied to all his threats, that divine power would release him whenever he wished it. — 78. *Opinor, etc.* Horace borrows this opinion in regard to suicide from the Stoics, who considered it as not merely lawful, but in certain circumstances laudable and necessary.—79. *Ultima linea.* The figure is taken from the circus, where a white stroke was drawn as the boundary of the chariot course.

EPISTOLA XVII.

AD SCAEVAM.

Witty and instructive observations on intercourse with men of rank, and on the advantages and disadvantages of moving in the society of the fashionable. The epistle is addressed to a young man called Scaeva, unknown, but certainly not the Scaeva mentioned in *Sat.* ii. 1, 53.

Quamvis, Scaeva, satis per te tibi consulis et scis,
Quo tandem pacto deceat majoribus uti;
Disce docendus adhuc, quae censet amiculus, ut si
Caecus iter monstrare velit; tamen adspice, si quid
Et nos, quod cures proprium fecisse, loquamur.
Si te grata quies et primam somnus in horam
Delectat, si te pulvis strepitusque rotarum,
Si laedit caupona, Ferentinum ire jubebo:
Nam neque divitibus contingunt gaudia solis,
Nec vixit male, qui natus moriensque fefellit.
Si prodesse tuis paulloque benignius ipsum
Te tractare voles, accedes siccus ad unctum.
'Si pranderet olus patienter, regibus uti
Nollet Aristippus.' 'Si sciret regibus uti,
Fastidiret olus, qui me notat.' Utrius horum
Verba probes et facta, doce, vel junior audi,

1. *Quamvis* is here, as in *Carm.* i. 28, 13, construed with the indicative, which is contrary to practice in classic prose.—2. *Majoribus* = *nobilioribus.*—3. The two clauses *disce, etc.* and *ut si caecus velit* do not hang logically together; however, *disce quae censet amiculus* is = *ego te docebo.*—5. *Fecisse*, aorist. *Gram.* § 371, note 2.—6. *Primam in horam*, 'till seven o'clock in the morning,' long before which hour business had begun. The visits, too, to great men had to be made much earlier.—8. *Caupona* = *caupones*, the bustling and thronging of the shopkeepers in Rome. Ferentinum was a town of the Hernici, about forty-eight Roman miles from the city. It is mentioned here as the representative of small towns in general, for the sense is: if you hate noise, go to the country, or to some small town, and there you may enjoy quiet. This latter idea is stated in lines 9–10.—10. *Fefellit*, *scil. homines*, 'whose birth and death have been unknown to the mass of men.'—11. *Prodesse tuis;* namely, by obtaining for them official posts, and the like.—12. *Unctum* = *pinguem*. Hence *siccus ad unctum*, 'a poor man to a great.'—14. Aristippus, the originator of the Cyrenaic philosophy, from which the Epicurean was to a great extent derived. The words *Si pranderet Aristippus* are put in the mouth of Diogenes the Cynic (line 18), who sought freedom and happiness in independence of men and of everything like luxury.—15. *Qui me notat*, 'he who

Cur sit Aristippi potior sententia. Namque
Mordacem Cynicum sic eludebat, ut aiunt:
'Scurror ego ipse mihi, populo tu: rectius hoc et
Splendidius multo est. Equus ut me portet, alat rex,
Officium facio; tu poscis vilia rerum,
Dante minor, quamvis fers te nullius egentem.'
Omnis Aristippum decuit color et status et res,
Tentantem majora, fere praesentibus aequum.
Contra, quem duplici panno patientia velat,
Mirabor, vitae via si conversa decebit.
Alter purpureum non expectabit amictum,
Quidlibet indutus celeberrima per loca vadet,
Personamque feret non inconcinnus utramque;
Alter Mileti textam, cane pejus et angui,
Vitabit chlamydem, morietur frigore, si non
Rettuleris pannum. Refer, et sine vivat ineptus.
Res gerere et captos ostendere civibus hostes,
Attingit solium Jovis et coelestia tentat.
Principibus placuisse viris non ultima laus est.
Non cuivis homini contingit adire Corinthum.
Sedit, qui timuit ne non succederet: esto.
Quid? qui pervenit, fecitne viriliter? Atqui
Hic est aut nusquam, quod quaerimus. Hic onus horret,
Ut parvis animis et parvo corpore majus;
Hic subit et perfert. Aut virtus nomen inane est,
Aut decus et pretium recte petit experiens vir.
Coram rege suo de paupertate tacentes

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censures me.' This is the answer of Aristippus.—20. *Equus me portet, alat rex*, a Greek proverb, said of one who lives well at other people's expense.—22. *Dante minor.* The sense is: I am dependent on great men, you on poor.—25. *Patientia* was a technical term in the Cynic philosophy, designating the virtue of patiently enduring all the incidents of life. Hence *Quem—velat;* that is, who in striving after *patientia* clothes himself in rags.—27. *Alter;* namely, Aristippus, or any one of his followers.—30. It is related that once, when Diogenes and Aristippus were together in the bath, the latter contrived to steal away with the Cynic's tattered mantle, intending thus to oblige Diogenes to put on his purple cloak and go through the street with it. Diogenes, however, would not do so, but waited till Aristippus brought him his own cloak. *Mileti texta chlamys* is a mantle made at Miletus, or made of the Milesian wool, which was much famed in antiquity, and was dyed purple.—32. *Sine*, from *sino*.—34. *Attingit solium Jovis*, is a divine honour. *Coelestia tentat*, equivalent in meaning to *Carm.* i. 1, 36.—36. A translation of the Greek proverb: Οὐ παντὸς ἀνδρὸς ἐς Κόρινθον ἔσθ' ὁ πλοῦς, that is, it is impossible that all can be fortunate.—37. *Sedit* = *otiosus fuit;* time aorist. *Fecit*, in the next line, is also an aorist.—43. Those who pay court to any great man should not press im-

Plus poscente ferent: distat, sumasne pudenter
An rapias; atqui rerum caput hoc erat, hic fons.
'Indotata mihi soror est, paupercula mater,
Et fundus nec vendibilis nec pascere firmus,'
Qui dicit, clamat: 'Victum date.' Succinit alter:
'Et mihi dividuo findetur munere quadra.'
Sed tacitus pasci si posset corvus, haberet
Plus dapis et rixae multo minus invidiaeque.
Brundisium comes aut Surrentum ductus amoenum,
Qui queritur salebras et acerbum frigus et imbres,
Aut cistam effractam et subducta viatica plorat;
Nota refert meretricis acumina, saepe catellam
Saepe periscelidem raptam sibi flentis, uti mox
Nulla fides damnis verisque doloribus adsit.
Nec semel irrisus triviis attollere curat
Fracto crure planum, licet illi plurima manet
Lacrima, per sanctum juratus dicat Osirim:
'Credite, non ludo; crudeles tollite claudum.'
'Quaere peregrinum,' vicinia rauca reclamat.

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portunate petitions: he who modestly waits will succeed best in the end. *Rex suus* is the great man whom a person has chosen as his patron.—45. *Hoc caput, hic fons.* The source of a river is its *caput* and *fons.* Hence the meaning is: the ground, cause (source), of your connecting yourself with a great man was that you might receive money from him, and be promoted to offices of honour. This you cannot obtain if you beg too importunately. The complaints of an importunate petitioner follow.—48. *Qui dicit, clamat: 'Victum date,'* 'he who speaks thus is in reality screaming, "Give me bread."' *Succinit alter=succedit alter canens*, an expression taken from a row of beggars, who one after the other whine forth their complaints to the passers-by.—49. *Munere*, dependent on *findetur.* —52. Surrentum, a town of Campania, now Sorrento, celebrated for the beauty of its situation, on the sea-shore.—55. *Refert*, 'imitates.'—58. A juggler (*planus*), who exhibited his feats of legerdemain in the streets of Rome, was accustomed, after making a great leap, to fall down, as if he had broken his leg. When the bystanders came to lift him, he laughed at their simplicity, and started up. At last he broke his leg in reality, and cried for help, but no one came to his assistance. The passers-by called out to him *quaere peregrinum*, 'seek one who does not know thy tricks.'—60. The worship of Osiris, the Egyptian god of the sun, was introduced into Rome about the time of Augustus, and was much practised by the common people.

EPISTOLA XIX.

AD MAECENATEM.

When Horace had attained some reputation, a host of imitators arose, who, though destitute of poetic genius, yet attempted to write poems like his. Enviers also he had, not a few. Against these two classes this epistle is directed; in which, as it were, Maecenas is appointed umpire of the dispute.

Prisco si credis, Maecenas docte, Cratino,
Nulla placere diu nec vivere carmina possunt,
Quae scribuntur aquae potoribus. Ut male sanos
Adscripsit Liber Satyris Faunisque poetas,
Vina fere dulces oluerunt mane Camenae.
Laudibus arguitur vini vinosus Homerus;
Ennius ipse pater nunquam nisi potus ad arma
Prosiluit dicenda. Forum Putealque Libonis
Mandabo siccis, adimam cantare severis.
Hoc simul edixi, non cessavere poetae
Nocturno certare mero, putere diurno.
Quid? si quis vultu torvo ferus et pede nudo
Exiguaeque togae simulet textore Catonem,
Virtutemne repraesentet moresque Catonis?
Rupit Iarbitam Timagenis aemula lingua,

1. *Cratinus*, a poet of the old Athenian comedy, usually named along with Eupolis and Aristophanes. — 3. *Ut — poetas. Adscribere* is a military term, 'to enlist, to add men as soldiers to the army.' Hence: 'since the time when (*ut*) Bacchus enlisted mad poets in his train, to which before the Satyrs and Fauns belonged;' that is, since the origin of poetry. Poets are called *male sani*, as being inspired. — 5. *Mane*. The poets had drunk so much wine at night that they smelt of it even in the morning. — 6. *Laudibus vini*. He praises it, for instance, in *Iliad*, vi. 261, and frequently. — 8. *Puteal Libonis*. See *Sat*. ii. 6, 35. This *Puteal* and the Forum were the places where usurers and men of business congregated. — 9. *Siccis*. Compare *Carm*. i. 18, 3. —10. *Edixi*, 'laid down as a law,' that poets should seek inspiration in drinking.—12. Horace deals a blow at his wretched imitators. If a man dress, and try to look like Cato (Uticensis), this does not make him a Cato in soul. — 13. *Textore exiguae togae*, instrumental ablative, 'by the weaver of a short toga,' a poetical expression for 'by causing a weaver to make a short toga;' such as, contrary to the fashion of his time, Cato wore. — 15. Timagenes of Alexandria was a historian and rhetorician. Being brought as a captive to Rome, he gained the favour of Augustus, but lost it by uttering his opinions too freely, and was then received by Asinius Pollio into his house. A certain Iarbita, by birth a Moor, endeavoured

Dum studet urbanus tenditque disertus haberi.
Decipit exemplar vitiis imitabile; quodsi
Pallerem casu, biberent exsangue cuminum.
O imitatores, servum pecus, ut mihi saepe
Bilem, saepe jocum vestri movere tumultus!
Libera per vacuum posui vestigia princeps,
Non aliena meo pressi pede: qui sibi fidit
Dux regit examen. Parios ego primus iambos
Ostendi Latio, numeros animosque secutus
Archilochi, non res et agentia verba Lycamben.
Ac ne me foliis ideo brevioribus ornes,
Quod timui mutare modos et carminis artem;
Temperat Archilochi Musam pede mascula Sappho,
Temperat Alcaeus, sed rebus et ordine dispar,
Nec socerum quaerit, quem versibus oblinat atris,
Nec sponsae laqueum famosa carmine nectit.
Hunc ego, non alio dictum prius ore, Latinus
Vulgavi fidicen; juvat immemorata ferentem
Ingenuis oculisque legi manibusque teneri.
Scire velis, mea cur ingratus opuscula lector
Laudet ametque domi, premat extra limen iniquus?
Non ego ventosae plebis suffragia venor
Impensis coenarum et tritae munere vestis;
Non ego, nobilium scriptorum auditor et ultor,

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to equal the oratory of Timagenes by mere strength of voice; but by his exertions he split his diaphragm, and died. Hence: 'the emulous oratory of Timagenes split Iarbita,' said for 'the desire to equal Timagenes in eloquence split Iarbita.' — 17. *Decipit exemplar vitiis imitabile;* that is, a model which we desire to follow deceives and leads us astray, because its very faults appear worthy of imitation. It is a trite but true remark, that the faults of great men are the first things in them which are imitated. — 23. Archilochus of Paros is said to have invented iambic poetry. Hence *Parii iambi.* Horace in his Epodes had imitated Archilochus so far as the metre and style of writing are concerned, but he had not translated. Sappho and Alcaeus had done the same.—25. As to Lycambes, see Epode 6, 13, note. Connect *verba agentia* (= *exagitantia*, 'abusing') *Lycamben.* — 26. *Folia* here are 'laurels.' — 28. Construe thus: *Sappho mascula* ('of manly courage') *temperat Musam pede Archilochi*, 'writes in the same verse as Archilochus.' *Temperare* = *regere.*—30. This and the following line refer to Lycambes and his daughter.—32. *Hunc;* namely, *Alcaeum.*—33. *Immemorata*, 'things not before mentioned,' here the lyric poetry of Alcaeus. — 36. *Premat*, 'cries down.' *Iniquus* = *inimicus.*—37. *Ventosae.* See i. 8, 12. What Horace here censures was really done by certain wealthy people who wished to pass for poets. They gave dinners, and read their compositions to their assembled friends, who of course praised them. These are the *nobiles scriptores* mentioned in line 39, whose *ultor*, 'punisher,' Horace is, because he writes better poems, and

Grammaticas ambire tribus et pulpita dignor.
Hinc illae lacrimae. 'Spissis indigna theatris
Scripta pudet recitare et nugis addere pondus,'
Si dixi; 'rides,' ait, 'et Jovis auribus ista
Servas; fidis enim manare poëtica mella
Te solum, tibi pulcher.' Ad haec ego naribus uti
Formido, et luctantis acuto ne secer ungui,
'Displicet iste locus' clamo, et diludia posco.
Ludus enim genuit trepidum certamen et iram,
Ira truces inimicitias et funebre bellum.

obtains more honour. — 40. *Tribus*, 'corporations, societies.' The expression 'tribes,' is used here intentionally, because the schoolmasters assumed, as it were, a legislative or judicial function, the power of determining the merits of authors, by either introducing their works into the schools or rejecting them.—41. *Hinc illae lacrimae*, 'hence comes the censure which makes me weep;' a proverbial expression taken from the Andria of Terence, i. 1, 99.—42. *Scripta*, *scil. mea.* — 43. *Ait*, 'some one says.' *Jovis auribus ista servas*, thinking them too good for mortals. — 44. *Manare mella*, 'flowest with honey.' The verb is used transitively. *Gram.* § 249, note 2. —45. *Naribus uti* = *naso adunco suspendere.* See *Sat.* i. 6, 5, and ii. 8, 64.—46. *Luctantis—ungui;* that is, that I may not be still more severely handled. — 47. *Diludia* are properly the pauses, breathing-times, which were given to the gladiators between the single fights, that they might recover themselves. Hence the sense is: I demand more time to improve my poems.

EPISTOLA XX.

AD LIBRUM SUUM.

THE last epistle of the first book. It is addressed to the book itself, and, in a playful strain, mentions the fate with which it may meet.

VERTUMNUM Janumque, liber, spectare videris,
Scilicet ut prostes Sosiorum pumice mundus.
Odisti claves et grata sigilla pudico;
Paucis ostendi gemis et communia laudas,

1. *Vertumnus*, the god of all change (from *verto*), and hence of buying and selling. He had a temple in the Forum near the Janus, and its neighbourhood was filled with shops, bookshops among the rest. — 2. The brothers Sosii were the principal booksellers in Rome at this time. See *Ars Poët.*, 345. Books, when put up for sale, were made smooth with pumice. Hence *pumice mundus.*—3. *Grata pudico*, 'which are pleasant to a modest book.' Sealing was very commonly used in ancient times in place of the locks which we put on chests and boxes. — 4. *Gemis* is here construed with the mere

Non ita nutritus. Fuge, quo descendere gestis.
Non erit emisso reditus tibi. 'Quid miser egi?
Quid volui?' dices, ubi quid te laeserit; et scis
In breve te cogi, quum plenus languet amator.
Quodsi non odio peccantis desipit augur,
Carus eris Romae, donec te deserat aetas;
Contrectatus ubi manibus sordescere vulgi
Coeperis, aut tineas pasces taciturnus inertes,
Aut fugies Uticam, aut vinctus mitteris Ilerdam.
Ridebit monitor non exauditus, ut ille,
Qui male parentem in rupes protrusit asellum
Iratus; quis enim invitum servare laboret?
Hoc quoque te manet, ut pueros elementa docentem
Occupet extremis in vicis balba senectus.
Quum tibi sol tepidus plures admoverit aures,
Me libertino natum patre et in tenui re
Majores pennas nido extendisse loqueris,
Ut quantum generi demas, virtutibus addas;
Me primis urbis belli placuisse domique;
Corporis exigui, praecanum, solibus aptum,
Irasci celerem, tamen ut placabilis essem.
Forte meum si quis te percontabitur aevum,
Me quater undenos sciat implevisse Decembres,
Collegam Lepidum quo duxit Lollius anno.

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infinitive, instead of the accusative with the infinitive: 'thou groanest at being shown only to a few.' — 8. *In breve te cogi,* 'that thou art rolled up into a small compass,' to be laid by in a chest, from which perhaps the reader, who is *plenus* (that is, has other and better poems), may never again take thee. — 9. *Augur;* Horace himself. — 10. *Donec — aetas,* 'till taste (which alters with time) leaves thee forsaken.' — 13. *Ilerda,* a town in Spain. The Roman literature had begun to spread in the provinces by this time, but books reached them very late; so that what was antiquated at Rome was a novelty in Africa or Spain. *Vinctus* is 'packed up' like merchants' wares, or perhaps 'tied up round other articles,' as we use brown paper. — 14. *Monitor;* namely, I myself, who have been giving thee advice. — 17. 'This fate, too, awaits thee, that stammering old age shall come upon thee, as thou teachest the boys in the remote streets the A B C.' Here the book is completely personified. Compare i. 19, 40. Only the old authors used to be read in schools; in Horace's time, for instance, those who lived before Cicero, in the second century before Christ. The poet saw that his book would become a schoolbook, though not till after the lapse of many years. — 19. The sense is: when people read thee in the evening, when the sun is mild, then tell them. — 21. Connect *majores pennas nido;* that is, *quam nidus est,* than could be expected from the nest in which I was born. — 23. *Primis = principibus.* — 24. Horace loved to bask in the sunshine, and hated cold. — 28. These were consuls in 21 B. C., consequently Horace was born in December 65 B. C.

EPISTOLARUM

LIBER SECUNDUS.

EPISTOLA I.

AD AUGUSTUM.

This book was written at the urgent request of Augustus, who felt hurt that Horace had as yet addressed none of his poems to him. This first epistle is addressed to the emperor. After a short introduction in praise of Augustus, the poet begins to speak of the state of Roman poetry; he exhorts the emperor to foster it, and concludes with excusing himself for not celebrating the great deeds of Augustus, as his poetry is only suitable for light subjects.

Quum tot sustineas et tanta negotia solus,
Res Italas armis tuteris, moribus ornes,
Legibus emendes; in publica commoda peccem,
Si longo sermone morer tua tempora, Caesar.
Romulus et Liber pater et cum Castore Pollux,
Post ingentia facta deorum in templa recepti,
Dum terras hominumque colunt genus, aspera bella
Componunt, agros assignant, oppida condunt;
Ploravere suis non respondere favorem
Speratum meritis. Diram qui contudit Hydram
Notaque fatali portenta labore subegit,
Comperit invidiam supremo fine domari.
Urit enim fulgore suo, qui praegravat artes
Infra se positas; extinctus amabitur idem.

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2. *Moribus ornes.* Augustus was *praefectus morum.* Compare *Carm.* iv. 15, 9.—4. *Tua tempora;* that is, thee who hast to give thy time to the state.—5. Compare *Carm.* iii. 3, 9, and following.—7. With *hominum genus* we expect *vivunt inter*, not *colunt*, which can refer properly only to *terras*.—11. *Fatali labore.* The labours were imposed on Hercules by Fate. The Hydra is a type of discord, to which Augustus had put an end in the Roman state.—12. *Supremo fine* = *morte.*—13. *Artes* = *virtutes.* See *Carm.* iii. 3, 9. The sense is: he who excels his fellow-men is the object of their envy and hatred.

Praesenti tibi maturos largimur honores,
Jurandasque tuum per nomen ponimus aras,
Nil oriturum alias, nil ortum tale fatentes.
Sed tuus hic populus sapiens et justus in uno
Te nostris ducibus, te Graiis anteferendo,
Cetera nequaquam simili ratione modoque
Aestimat, et nisi quae terris semota suisque
Temporibus defuncta videt, fastidit et odit,
Sic fautor veterum, ut tabulas peccare vetantes,
Quas bis quinque viri sanxerunt, foedera regum
Vel Gabiis vel cum rigidis aequata Sabinis,
Pontificum libros, annosa volumina vatum
Dictitet Albano Musas in monte locutas.
Si, quia Graecorum sunt antiquissima quaeque
Scripta vel optima, Romani pensantur eadem
Scriptores trutina, non est, quod multa loquamur;
Nil intra est oleam, nil extra est in nuce duri;
Venimus ad summum fortunae; pingimus atque
Psallimus et luctamur Achivis scitius unctis.
Si meliora dies, ut vina, poëmata reddit,
Scire velim, chartis pretium quotus arroget annus.

—15. *Praesenti*, 'while still alive.' Compare *Carm.* iii. 5, 2.—16. *Jurandas aras*, an unusual expression. People swore, touching the altar at the same time. In 23 B. C., when Augustus recovered from a severe illness, 19 B. C., when he returned from the East, and on other occasions, the senate caused public altars to be erected to the gods, on which sacrifices were offered for his welfare. People swore, too, by the name of Augustus; but divine honours were not granted to him so long as he was alive. Neither he nor any other of the good Roman emperors permitted this.—18. Connect *sapiens et justus in uno te anteferendo*.—21. *Terris semota*, 'removed from the earth,' hence = *mortua*. Similarly *suis temporibus defuncta* = *ea quae interierunt*.—23. *Veterum*, neuter. *Tabulas peccare vetantes*, the twelve tables.—25. *Aequata* = *aequis condicionibus facta*, hence 'ancient;' for, after the power of Rome became great, she never made treaties on equal terms.—26. *Pontificum libros*, principally the *Annales maximi*, chronicles kept from the earliest times by the chief pontiffs. They were meagre, and rudely composed, but very useful to historians. *Annosa volumina vatum*, especially the Sibylline books.—27. The sense is: the Roman people believe these old poems and annals to be beautiful, and written in choice Latin. Horace takes the Alban Mount as the seat of the Latin Muses.—30. *Non est quod*, 'then there is no reason why.' The oldest poets in each department among the Greeks were also the best—Homer, Archilochus, Aeschylus, and others. Not so among the Romans.—31. A proverb, used of those who deny manifest truths: for the olive has a hard stone, and the nut a hard shell.—32. The sense is: with the same justice we might say that the Romans do everything better than the Greeks, and need to learn no more, being already at the height of perfection (*summum fortunae*.)—35

Scriptor abhinc annos centum qui decidit, inter
Perfectos veteresque referri debet an inter
Viles atque novos? Excludat jurgia finis.
Est vetus atque probus, centum qui perficit annos.
Quid? qui deperiit minor uno mense vel anno,
Inter quos referendus erit? Veteresne poetas,
An quos et praesens et postera respuat aetas?
'Iste quidem veteres inter ponetur honeste,
Qui vel mense brevi vel toto est junior anno.'
Utor permisso, caudaeque pilos ut equinae
Paullatim vello et demo unum, demo et item unum,
Dum cadat elusus, ratione ruentis acervi,
Qui redit in fastos et virtutem aestimat annis
Miraturque nihil, nisi quod Libitina sacravit.
Ennius et sapiens et fortis et alter Homerus,
Ut critici dicunt, leviter curare videtur,
Quo promissa cadant et somnia Pythagorea.
Naevius in manibus non est et mentibus haeret
Paene recens? adeo sanctum est vetus omne poëma.
Ambigitur quoties, uter utro sit prior, aufert
Pacuvius docti famam senis, Attius alti,
Dicitur Afrani toga convenisse Menandro,

Arroget = *tribuat, afferat.* — 38. *Finis*, 'a definition, the fixing of a definite time.' — 42. Horace mentions here an absurdity connected with the indiscriminate praise of ancient authors; namely, that every author becomes good through time. — 43. An admirer of the old writers speaks. — 47. *Ratione ruentis acervi*, 'in the same way as a heap of corn, which tumbles down,' when one takes away grain after grain. — 48. *Qui redit in fastos;* that is, who, in judging of an author's merits, goes always to the calendar, and counts how long he has been dead. — 49. As to Libitina, see *Carm.* iii. 30, 7. — 52. *Somnia Pythagorea.* Ennius, in the commencement of his great work, the *Annales*, said that he had seen Homer in a vision, who told him that his spirit had migrated (according to the doctrine of Pythagoras) first into a peacock, and then into Ennius. Hence Horace's idea is: Ennius, who thought himself a second Homer, and is so called by the critics, was yet careless. — 53. Cn. Naevius of Capua produced his first play on the Roman stage in the year 235 B. C. He wrote also an epic poem on the First Punic War. *Non est* = *nonne est*, a question of wonder, 'do we not still read Naevius?' and yet he is no great poet. — 55. *Quoties ambigitur uter utro sit prior*, 'as often as there is a discussion which poet is better than another' in any department, the ancients only are spoken of. — 56. Pacuvius, a native of Brundusium and a nephew of Ennius, was a celebrated poet, distinguished particularly for his mythological lore. He was born in 220 B. C., and died in Tarentum at the age of ninety. As to Attius, see *Sat.* i. 10, 53. — 57. L. Afranius, who flourished about 94 B. C., wrote *fabulae togatae;* that is, plays whose subject and *dramatis personae* were Roman, and called *toga-*

Plautus ad exemplar Siculi properare Epicharmi,
Vincere Caecilius gravitate, Terentius arte.
Hos ediscit et hos arto stipata theatro
Spectat Roma potens; habet hos numeratque poetas
Ad nostrum tempus Livi scriptoris ab aevo.
Interdum vulgus rectum videt; est ubi peccat.
Si veteres ita miratur laudatque poëtas,
Ut nihil anteferat, nihil illis comparet, errat.
Si quaedam nimis antique, si pleraque dure
Dicere cedit eos, ignave multa fatetur;
Et sapit et mecum facit et Jove judicat aequo.
Non equidem insector delendaque carmina Livi
Esse reor, memini quae plagosum mihi parvo
Orbilium dictare; sed emendata videri
Pulchraque et exactis minimum distantia miror:
Inter quae verbum emicuit si forte decorum,
Si versus paullo concinnior unus et alter;
Injuste totum ducit venditque poëma.
Indignor quidquam reprehendi, non quia crasse
Compositum illepideve putetur, sed quia nuper;
Nec veniam antiquis, sed honorem et praemia posci.
Recte necne crocum floresque perambulet Attae
Fabula si dubitem, clament puriisse pudorem

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tae in opposition to the *palliatae*, in which both subject and persons were Greek. Menander, a poet of the new Greek comedy. *Convenisse* = *par fuisse*.—58. Epicharmus, a Greek comedian, born in the island of Cos, was taken early to Sicily, and lived under King Hiero (hence *Siculus*.) *Properare*, 'to hurry,' on account of the liveliness and fulness of action which Epicharmus and Plautus had thrown into their plays.—59. C. Caecilius Statius, a friend of Ennius, who died 168 B. C., was considered as the greatest Roman comedian. Terence was praised for his art in the representation of character.—62. Livius Andronicus produced, 240 B. C. the first play ever acted at Rome. Besides writing plays, he translated the Odyssey into Latin verse.—66. *Pleraque* = *plurima*, 'very much;' this is the chief use of *plerique* in the writers of the Augustan age.—68. *Jove aequo*, 'with the favour of Jupiter;' that is, rightly. The reverse is *Jove irato*.—71. Orbilius Pupillus of Beneventum, a shrewd, ready-witted man, came to Rome 63 B. C., and opened a school, which Horace attended. He was a severe master, hence *plagosus*. The old writers only were read in schools. Compare i. 19, 40. As to *memini dictare*, see *Gram.* § 371, note 3.—72. Connect *minimum distantia exactis* (= *perfectis*.)—75. *Ducit*, *scil. secum*. The figure is taken from a person selling, who, if there be any good point in an article, takes advantage of it to recommend the whole.—79. *Crocum floresque perambulet*; that is, goes over the stage, is represented, for the ancient *scena* was strewed with *crocus* and flowers. T. Quinctius Atta, who died in the year 78 B. C., was the author of many highly-esteemed *fabulae togatae*.

Cuncti paene patres, ea quum reprehendere coner,
Quae gravis Aesopus, quae doctus Roscius egit;
Vel quia nil rectum, nisi quod placuit sibi, ducunt,
Vel quia turpe putant parere minoribus et, quae
Imberbi didicere, senes perdenda fateri.
Jam Saliare Numae carmen qui laudat, et illud,
Quod mecum ignorat, solus vult scire videri,
Ingeniis non ille favet plauditque sepultis,
Nostra sed impugnat, nos nostraque lividus odit.
Quodsi tam Graiis novitas invisa fuisset
Quam nobis, quid nunc esset vetus? Aut quid haberet,
Quod legeret tereretque viritim publicus usus?
Ut primum positis nugari Graecia bellis
Coepit et in vitium fortuna labier aequa,
Nunc athletarum studiis, nunc arsit equorum,
Marmoris aut eboris fabros aut aeris amavit,
Suspendit picta vultum mentemque tabella,
Nunc tibicinibus, nunc est gavisa tragoedis;
Sub nutrice puella velut si luderet infans,
Quod cupide petiit, mature plena reliquit.
Quid placet aut odio est, quod non mutabile credas?
Hoc paces habuere bonae ventique secundi,
Romae dulce diu fuit et sollemne reclusa
Mane domo vigilare, clienti promere jura,
Cautos nominibus rectis expendere nummos,
Majores audire, minori dicere, per quae
Crescere res posset, minui damnosa libido.
Mutavit mentem populus levis et calet uno

—81. *Patres* = *seniores*.—82. Aesopus and Roscius, the two most celebrated Roman actors, both contemporaries of Cicero: the former excelled in tragedy, the latter in comedy.—84. *Minoribus* = *junioribus*.—86. *Saliare Numae carmen*, the old hymn which was sung by the priests of Mars in the procession which they made, equipped with the sacred shields. This hymn, like all the old religious institutions, was ascribed to Numa. It was quite unintelligible to the Romans in Horace's time, and was explained by learned philologists in many different ways. Hence Horace's remark in line 87.—88. *Sepultis*; that is, *scriptorum mortuorum*.—93. *Nugari*, 'to write poems.'—94. *In vitium*, 'into vice, effeminacy.' *Fortuna aequa*, causal ablative.—97. That is, began to admire pictures.—100. *Mature plena reliquit;* namely, *Graecia*. Greece brought the arts rapidly to perfection, and then abandoned them, as a child does a plaything.—102. *Hoc;* namely, the rapidity of the Greeks in attaining perfection. *Venti secundi* = *bona fortuna*.—103. Rome used to care only for business.—105. *Cautos nummos expendere* for *caute nummos expendere*. *Nomen*, in money-matters, means either a debt, or a debtor or creditor, the sum being marked in the debtor's account-book under the 'name' of the creditor, and *vice versâ*. A

Scribendi studio; puerique patresque severi
Fronde comas vincti coenant et carmina dictant.
Ipse ego, qui nullos me affirmo scribere versus,
Invenior Parthis mendacior et prius orto
Sole vigil calamum et chartas et scrinia posco.
Navim agere ignarus navis timet, abrotonum aegro
Non audet, nisi qui didicit, dare; quod medicorum est
Promittunt medici; tractant fabrilia fabri:
Scribimus indocti doctique poëmata passim.
Hic error tamen et levis haec insania quantas
Virtutes habeat, sic collige: vatis avarus
Non temere est animus: versus amat, hoc studet unum;
Detrimenta, fugas servorum, incendia ridet,
Non fraudem socio puerove incogitat ullam
Pupillo; vivit siliquis et pane secundo,
Militiae quamquam piger et malus, utilis urbi,
Si das hoc, parvis quoque rebus magna juvari.
Os tenerum pueri balbumque poëta figurat;
Torquet ab obscoenis jam nunc sermonibus aurem,
Mox etiam pectus praeceptis format amicis,
Asperitatis et invidiae corrector et irae,
Recte facta refert, orientia tempora notis
Instruit exemplis, inopem solatur et aegrum.
Castis cum pueris ignara puella mariti
Disceret unde preces, vatem ni Musa dedisset?
Poscit opem chorus et praesentia numina sentit,
Coelestes implorat aquas docta prece blandus,
Avertit morbos, metuenda pericula pellit,
Impetrat et pacem et locupletem frugibus annum;
Carmine di superi placantur, carmine manes.
Agricolae prisci, fortes parvoque beati,
Condita post frumenta levantes tempore festo

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rectum nomen here is a creditor who justly demands payment.—110. *Fronde;* namely, ivy. The people are now so zealous in writing poetry that they think about it even when at dinner.—112. *Parthis mendacior.* Compare *Carm.* iv. 15, 23.—117. The antithesis.—122. *Socio,* 'his partner in business.' *Incogitàre* is an *ἅπαξ λεγόμενον*, coined by Horace, 'to devise against a person.'—123. *Pane secundo,* 'the second quality of bread.'—124. *Militiae,* dative.—127. *Jam nunc;* that is, even as a boy.—130. *Orientia tempora,* the children.—132. *Ignara mariti* = *innupta.*—134. *Poscit opem chorus.* At festivals (the secular games, for instance) a choir of boys and girls used to sing hymns in praise of the gods, and to supplicate their help. *Praesentia.* See *Carm.* i. 35, 2.—135. *Coelestes aquas,* rain. See *Carm. Saec.* 31.—140. *Condita post frumenta;* that is, after the harvest, when they had brought the grain into their barns; for this is *condere.*

Corpus et ipsum animum spe finis dura ferentem
Cum sociis operum, pueris et conjuge fida,
Tellurem porco, Silvanum lacte piabant,
Floribus et vino Genium memorem brevis aevi.
Fescennina per hunc inventa licentia morem
Versibus alternis opprobria rustica fudit,
Libertasque recurrentes accepta per annos
Lusit amabiliter, donec jam saevus apertam
In rabiem coepit verti jocus et per honestas
Ire domos impune minax. Doluere cruento
Dente lacessiti. Fuit intactis quoque cura
Condicione super communi, quin etiam lex
Poenaque lata, malo quae nollet carmine quemquam
Describi; vertere modum formidine fustis
Ad bene dicendum delectandumque redacti.
Graecia capta ferum victorem cepit et artes
Intulit agresti Latio: sic horridus ille
Defluxit numerus Saturnius, et grave virus
Munditiae pepulere; sed in longum tamen aevum
Manserunt hodieque manent vestigia ruris.
Serus enim Graecis admovit acumina chartis,
Et post Punica bella quietus quaerere coepit,
Quid Sophocles et Thespis et Aeschylus utile ferrent.
Tentavit quoque rem, si digne vertere posset,
Et placuit sibi natura sublimis et acer;
Nam spirat tragicum satis et feliciter audet,
Sed turpem putat inscite metuitque lituram.

— 141. *Finis*, 'of the end;' that is, of a good harvest. — 142. His wife and sons were the *socii operum*, for slaves in those days there were few or none. — 145. Fescennia was an Etruscan town on the Tiber, where the custom prevailed of singing jocular lampoons at weddings. Hence Horace calls the songs which the Roman peasants sang at their harvest homes, 'a Fescennine license.'—150. *Ire per honestas domos*. It passed over from the peasants to people of rank, and became natural among them. — 152. *Lex poenaque*. See *Sat*. ii. 1, 82. — 154. *Describi*, a good word to indicate personal attacks. Satires on vice and folly in general were still allowed. *Modum*, 'the measure' or 'melody.' — 158. As to the Saturnian verse, see Zumpt, § 863.—161. *Admovit*, *scil. Romanus*.—162. Connect *post Punica bella quietus*. — 163. *Thespis*. See *Ars Poët.*, 276. He is said to have been the inventor of Greek tragedy, and to have lived in the time of Solon.—164. *Vertere*, 'to translate.'—165. *Placuit sibi*, 'he found pleasure' in translations. The number of Latin translations and imitations of Greek tragedies was very great; but unfortunately none has come down to us.—167. *Lituram*. Foolishly, and because they do not understand the art of poetry (*inscite*), the Romans are afraid to erase what they have once written: they do

Creditur, ex medio quia res arcessit, habere
Sudoris minimum, sed habet comoedia tanto
Plus oneris, quanto veniae minus. Adspice, Plautus
Quo pacto partes tutetur amantis ephebi,
Ut patris attenti, lenonis ut insidiosi;
Quantus sit Dossennus edacibus in parasitis;
Quam non adstricto percurrat pulpita socco.
Gestit enim nummum in loculos demittere, post hoc
Securus, cadat an recto stet fabula talo.
Quem tulit ad scenam ventoso gloria curru,
Exanimat lentus spectator, sedulus inflat:
Sic leve, sic parvum est, animum quod laudis avarum
Subruit aut reficit. Valeat res ludicra, si me
Palma negata macrum, donata reducit opimum.
Saepe etiam audacem fugat hoc terretque poëtam,
Quod numero plures, virtute et honore minores,
Indocti stolidique et depugnare parati,
Si discordet eques, media inter carmina poscunt
Aut ursum aut pugiles; his nam plebecula plaudit.
Verum equiti quoque jam migravit ab aure voluptas
Omnis ad incertos oculos et gaudia vana.
Quattuor aut plures aulaea premuntur in horas,
Dum fugiunt equitum turmae peditumque catervae;
Mox trahitur manibus regum fortuna retortis,
Esseda festinant, pilenta, petorrita, naves,
Captivum portatur ebur, captiva Corinthus.
Si foret in terris, rideret Democritus, seu

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not polish their poems. — 168. *Arcessit res ex medio*, 'it takes its subject from common life.' The nominative is *comoedia*. — 172. *Attenti*, 'frugal.' — 173. Dossennus, an otherwise unknown poet, probably a writer of *fabulae togatae*. — 174. *Soccus* was the comedian's shoe, *cothurnus* the tragedian's. Hence he who goes *non adstricto* (that is, *laxo*) *socco*, is one who writes no good comedies.— 175. Plautus, Dossennus, and other poets, sold their plays to the aediles, to be exhibited at the games, and lived on the proceeds.— 176. *Stare* and *cadere* are the proper expressions for a play which 'pleases' or which 'does not please.' — 177. The man who writes for fame is contrasted with those who write for money merely.— 180. *Valeat*, 'I shall say "good-bye" to.' — 186. *Ursum*, 'a bear-baiting.' In the time of Augustus baitings and pugilistic exhibitions took place generally in the theatres, supplying the place of our farces; afterwards the amphitheatres were built for them.—188. That is to great pomp and glitter on the stage.—189. In the ancient theatres the curtain lay on the ground (*premuntur*) during the play, and was drawn up at the end. Hence the sense is: four hours or more are devoted to the passages in plays that are intended merely to gratify the eye. The poet goes on to mention such scenes.—191. *Regum fortuna* = *reges infelices*.—193. Pictures representing great exploits are exhibited; as, for instance the taking of Corinth.—194.

Diversum confusa genus panthera camelo
Sive elephas albus vulgi converteret ora;
Spectaret populum ludis attentius ipsis,
Ut sibi praebentem mimo spectacula plura,
Scriptores autem narrare putaret asello
Fabellam surdo. Nam quae pervincere voces
Evaluere sonum, referunt quem nostra theatra?
Garganum mugire putes nemus aut mare Tuscum,
Tanto cum strepitu ludi spectantur et artes
Divitiaeqne peregrinae, quibus oblitus actor
Quum stetit in scena, concurrit dextera laevae.
Dixit adhúc aliquid? Nil sane. Quid placet ergo?
Lana Tarentino violas imitata veneno.
Ac ne forte putes me, quae facere ipse recusem,
Quum recte tractent alii, laudare maligne;
Ille per extentum funem mihi posse videtur
Ire poëta, meum qui pectus inaniter angit,
Irritat, mulcet, falsis terroribus implet,
Ut magus, et modo me Thebis, modo ponit Athenis.
Verum age et his, qui se lectori credere malunt
Quam spectatoris fastidia ferre superbi,
Curam redde brevem, si munus Apolline dignum
Vis complere libris et vatibus addere calcar,
Ut studio majore petant Helicona virentem.
Multa quidem nobis facimus mala saepe poëtae,
Ut vineta egomet caedam mea, quum tibi librum
Sollicito damus aut fesso; quum laedimur, unum
Si quis amicorum est ausus reprendere versum;

Democritus. See i. 12, 12. — 195. *Diversum genus*, 'a kind of animal quite different from the common,' is the subject. Then follows in apposition *panthera confusa camelo;* that is, a cameleopard or giraffe, which was first brought to Rome and exhibited by Julius Caesar. — 196. White elephants are rare. — 197. *Ludis ipsis* = *quam ludos ipsos*.—202. *Garganum*. See *Carm*. ii. 9, 7.—203. *Artes*, *scil. peregrinae;* the works of art, statues, silver and golden vessels, with which the stage was adorned.—204. *Divitiae*, rich dresses and ornaments, such as that mentioned in line 207.—205. *Concurrit dextera laevae;* that is, there is a clapping of hands. — 208. *Quae;* namely, plays. — 210. A proverbial expression, 'to walk along a tight rope,' for 'to do a very difficult thing.'—211. *Inaniter*, 'without reason.' — 214. *Qui — malunt;* that is, who writes lyrics and epics. — 216. *Munus Apolline dignum*. See i. 3, 17, note. — 219. *Multa quidem*. *Sed tamen* in line 229 introduces the antithesis. Horace excuses the emperor for not having encouraged poets sufficiently: it has been their own fault. — 220. 'To cut the trees in one's own vineyard' is a proverb for 'to hurt one's self.'—221. *Laedimur*, 'we

Quum loca jam recitata revolvimus irrevocati;
Quum lamentamur, non apparere labores
Nostros et tenui deducta poëmata filo;
Quum speramus eo rem venturam, ut, simul atque
Carmina rescieris nos fingere, commodus ultro
Arcessas et egere vetes et scribere cogas.
Sed tamen est operae pretium cognoscere, quales
Aedituos habeat belli spectata domique
Virtus indigno non committenda poëtae.
Gratus Alexandro regi magno fuit ille
Choerilus, incultis qui versibus et male natis
Rettulit acceptos, regale nomisma, Philippos.
Sed veluti tractata notam labemque remittunt
Atramenta, fere scriptores carmine foedo
Splendida facta linunt. Idem rex ille, poëma
Qui tam ridiculum tam care prodigus emit,
Edicto vetuit, ne quis se praeter Apellem
Pingeret, aut alius Lysippo duceret aera
Fortis Alexandri vultum simulantia. Quodsi
Judicium subtile videndis artibus illud
Ad libros et ad haec Musarum dona vocares,
Boeotum in crasso jurares aëre natum.
At neque dedecorant tua de se judicia atque
Munera, quae multa dantis cum laude tulerunt,
Dilecti tibi Virgilius Variusque poëtae;
Nec magis expressi vultus per aenea signa,

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feel offended.'—223. *Irrevocati*, 'without being encored.'—224. *Apparere* = *intelligi*. —225. *Tenui deducta filo*, 'spun fine;' that is, 'elegant.' —227. *Commodus* = *liberalis*. —229. Horace passes over here very elegantly to his reason for not celebrating the deeds of Augustus. The emperor's merit (*virtus spectata belli domique*) is conceived, as it were, as a goddess, who has a temple; and the poets who sing her praise are the keepers of the temple.—233. Choerilus of Iasos, a town of Caria, a bad poet, who accompanied Alexander. Connect *Philippos rettulit acceptos* (= *debuit*) *versibus*, 'was indebted to his verses for *Philippi*;' that is, received *Philippi* from Alexander for them. *Philippi*, properly *Philippei*, gold coins struck by King Philip, and bearing his likeness.—235. *Tractata*, 'when laid hold of.' —237. *Linunt* = *maculant*.—239. Apelles of Cos, the most celebrated painter, and Lysippus of Sicyon, the most celebrated statuary of the time.—240. *Ducere aera* is the technical expression for founding in brass. —241. *Simulantia* = *imitantia*. —242. *Subtile videndis artibus* (= *judicandis artibus*.) The *artes* are opposed to the *libri*, poems. —244. *Boeotum* for *Boeotorum*. The Boeotians were considered as stupid, and the Greeks attributed this to the thick atmosphere of their country. —246. *Multa dantis cum laude*, 'to the great credit of the donor.' Both Virgil and Varius were by this time dead. —248. Poets can honour

Quam per vatis opus mores animique virorum
Clarorum apparent. Nec sermones ego mallem
Repentes per humum quam res componere gestas,
Terrarumque situs et flumina dicere et arces
Montibus impositas et barbara regna, tuisque
Auspiciis totum confecta duella per orbem,
Claustraque custodem pacis cohibentia Janum,
Et formidatam Parthis te principe Romam;
Si, quantum cuperem, possem quoque: sed neque parvum
Carmen majestas recipit tua, nec meus audet
Rem tentare pudor, quam vires ferre recusent.
Sedulitas autem, stulte quem diligit, urget,
Praecipue quum se numeris commendat et arte;
Discit enim citius meminitque libentius illud,
Quod quis deridet, quam quod probat et veneratur.
Nil moror officium, quod me gravat, ac neque ficto
In pejus vultu proponi cereus usquam,
Nec prave factis decorari versibus opto;
Ne rubeam pingui donatus munere, et una
Cum scriptore meo capsa porrectus aperta
Deferar in vicum vendentem thus et odores
Et piper et quidquid chartis amicitur ineptis.

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great men as much as painters and statuaries, who can represent but the outward form.—258. *Recipit* = *admittit*.—260. *Sedulitas* for *sedulus*. The sense is: any one who is foolishly officious and eager in his attentions to a great man, is burdensome (*urget*), especially when he shows his attention by writing poems on him; for he injures his patron's fame, and makes the people laugh at him, men generally keeping better in memory that which may be laughed at than that which deserves respect.—264. I, at least, continues the poet, care nothing for an officiousness which annoys me, and have no desire either to have a bad portrait taken of me, or to be celebrated in bad verses.—265. *Proponi cereus*. This shows that in Horace's time the portraits of distinguished men were publicly exhibited and sold.—267. *Pingui munere*, 'a stupid present;' namely, the bad poem. Horace goes on to tell, that the poem, like other unsaleable works, will be used as waste paper for wrapping up groceries. The poem, or as Horace wittily says, the writer along with the unfortunate victim of his praise, is carried into a shop, not rolled up like other books, but stretched out like a corpse in an open chest, just as the bodies of the poor were carried to burial in an open coffin.

EPISTOLA II.

AD JULIUM FLORUM.

An epistle of great importance, as relating to Horace's own poetical labours. It is addressed to the Julius Florus to whom i. 3 also is addressed. The poet begins by excusing himself for not writing more: this is owing to his altered circumstances. He describes what first led him to write poetry, and shows that he has now many business engagements, which prevent his making progress in his art. He perceives, too, that philosophy is the great study for an educated man who wishes to be truly happy; and this gives him an opportunity of concluding with some excellent rules of conduct.

Flore, bono claroque fidelis amice Neroni,
Si quis forte velit puerum tibi vendere natum
Tibure vel Gabiis et tecum sic agat: 'Hic, et
Candidus et talos a vertice pulcher ad imos,
Fiet eritque tuus nummorum milibus octo,
Verna ministeriis ad nutus aptus heriles,
Litterulis Graecis imbutus, idoneus arti
Cuilibet; argilla quidvis imitaberis uda;
Quin etiam canet indoctum, sed dulce bibenti.
Multa fidem promissa levant, ubi plenius aequo
Laudat venales, qui vult extrudere merces.
Res urget me nulla, meo sum pauper in aere.
Nemo hoc mangonum faceret tibi; non temere a me
Quivis ferret idem. Semel hic cessavit et, ut fit,
In scalis latuit metuens pendentis habenae;'

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2. *Si.* The apodosis comes in line 16. *Puerum*, 'a slave,' a *verna*. *Mango* is the Latin term for a slave-merchant.—4. Slaves were exposed naked in the market.—7. *Litterulis.* He knows something of Greek literature.—8. *Argilla uda* is an ablative absolute. The boy is compared to clay, such as that of which a statuary makes figures. We use the same metaphor.—9. *Indoctum*, 'without being an artist,' but yet so that his singing shall please thee while drinking.—10. *Levant = minuunt.* If I say more you will not believe me.—12. *Meo sum pauper in aere*, opposed to *in aere alieno.* Hence: I am poor, it is true, but have no debts, so that I am not forced to sell this boy.—13. No other dealer would sell you the boy so cheap, and I should not give him so cheap to every purchaser.—14. The seller of a slave was bound by law to state to the purchaser, before the bargain was concluded, whether the slave had certain faults. If he did not do this, the bargain was void. The chief fault that had to be mentioned was a disposition to run away. Here the *mango*

Des nummos, excepta nihil te si fuga laedat:
Ille ferat pretium poenae securus, opinor.
Prudens emisti vitiosum, dicta tibi est lex:
Insequeris tamen hunc et lite moraris iniqua
Dixi me pigrum proficiscenti tibi, dixi
Talibus officiis prope mancum, ne mea saevus
Jurgares ad te quod epistola nulla veniret.
Quid tum profeci, mecum facientia jura
Si tamen attentas? Quereris super hoc etiam, quod
Expectata tibi non mittam carmina mendax.
Luculli miles collecta viatica multis
Aerumnis, lassus dum noctu stertit, ad assem
Perdiderat; post hoc vehemens lupus, et sibi et hosti
Iratus pariter, jejunis dentibus acer,
Praesidium regale loco dejecit, ut aiunt,
Summe munito et multarum divite rerum.
Clarus ob id factum donis ornatur honestis,
Accipit et bis dena super sestertia nummum.
Forte sub hoc tempus castellum evertere praetor
Nescio quod cupiens hortari coepit eundem
Verbis, quae timido quoque possent addere mentem:
'I, bone, quo virtus tua te vocat, i pede fausto,
Grandia laturus meritorum praemia. Quid stas?'
Post haec ille catus, quantumvis rusticus, 'Ibit,
Ibit eo, quo vis, qui zonam perdidit,' inquit.
Romae nutriri mihi contigit, atque doceri,
Iratus Graiis quantum nocuisset Achilles.
Adjecere bonae paullo plus artis Athenae;
Scilicet ut possem curvo dignoscere rectum,

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says that the slave had once absconded, but he expresses it very gently. He says *semel cessavit*, 'he was once negligent in his duty,' and, *metuens habenae pendentis*, 'fearing the thong which hangs in the house,' *in scalis latuit*, 'he hid himself about the stairs.'—16. *Nihil laedat*, 'does not trouble thee.'—17. *Poenae securus*, because he has given thee the *lex* mentioned in the following line, 'the notification of faults required by law.'—19. The sense is: yet, when the slave runs away, you prosecute the seller.—21. *Talibus—mancum*, 'who scarcely practise such courtesies as letter-writing.' Connect *mea epistola nulla*.—23. *Mecum facientia jura*, 'the right, which is on my side.' We say *facere cum aliquo* and *stare ab aliquo* in this sense.—24. *Super hoc*, as in line 33, *super* alone = *praeterea*.—28. *Velut* is wanting before *vehemens*.—30. *Regale;* that is, of King Mithridates. He took a castle in which the king had laid up his treasures.—36. *Mentem* = *animos*.—40. The soldiers used to keep their money in their girdles.—42. Horace, when at school, had read the Iliad, which was the first book in a liberal education.—43. See the Introduction.—44. *Curvo dignoscere rectum*, 'to distinguish

Atque inter silvas Academi quaerere verum.
Dura sed emovere loco me tempora grato,
Civilisque rudem belli tulit aestus in arma,
Caesaris Augusti non responsura lacertis.
Unde simul primum me dimisere Philippi,
Decisis humilem pennis inopemque paterni
Et Laris et fundi paupertas impulit audax,
Ut versus facerem; sed, quod non desit, habentem
Quae poterunt unquam satis expurgare cicutae,
Ni melius dormire putem quam scribere versus?
Singula de nobis anni praedantur euntes;
Eripuere jocos, Venerem, convivia, ludum;
Tendunt extorquere poëmata: quid faciam vis?
Denique non omnes eadem mirantur amantque:
Carmine tu gaudes, hic delectatur iambis,
Ille Bioneis sermonibus et sale nigro.
Tres mihi convivae prope dissentire videntur,
Poscentes vario multum diversa palato.
Quid dem? quid non dem? renuis quod tu, jubet alter;
Quod petis, id sane est invisum acidumque duobus.
Praeter cetera me Romaene poëmata censes
Scribere posse inter tot curas totque labores?
Hic sponsum vocat, hic auditum scripta relictis
Omnibus officiis; cubat hic in colle Quirini,
Hic extremo in Aventino, visendus uterque;
Intervalla vides humane commoda. 'Verum

right from wrong,' to know moral philosophy. — 46. *Dura tempora*, the war between the triumvirs and the republican party.—47. Connect *aestus civilis belli*.—48. The sense is: which were to yield to Caesar Augustus. — 52. *Sed — versus*. The sense is: one who has enough to live upon does not write verses, unless he is quite incurable. *Quod non desit = quod satis sit*.—53. *Cicuta* is hemlock. Its seed was used, particularly in cases of fever, as a cooling medicine and purgative.—54. *Dormire*. Compare Satires ii. 1, 7.—57. *Quid faciam vis*, 'what can I do, pray?' I cannot resist age.—59. *Carmine*, *scil. lyrico*, such as the odes. As to the *iambi*, see i. 19, 23.—60. Bion Borysthenites, a disciple of Theophrastus, but who afterwards belonged to the Cynic school, flourished about 256 B.C., and wrote treatises in which he lashed unmercifully the follies of mankind. Horace alludes here to his satires. *Sale nigro*. See Satires i. 10, 3, and ii. 4, 74. — 65. *Praeter cetera*, 'but besides these other considerations.' What comes is to be considered as of greatest importance. — 67. *Sponsum* and *auditum*, supines. *Sponsum*, 'to be a *sponsor*.' See i. 16, 43. — 68. *Officiis*, here 'visits,' which I should be engaged during the whole day in paying. *Cubat*, 'lies sick.' The *Collis Quirini* or *Quirinalis* was at the extreme north of Rome, the Aventine at the extreme south.—70. *Vides*, *scil. esse*. *Humane commoda*, ironical, = *admodum incommoda*. *Verum — obstet* is a remark supposed to be made by Julius Florus: you may think about

Purae sunt plateae, nihil ut meditantibus obstet.'
Festinat calidus mulis gerulisque redemptor,
Torquet nunc lapidem nunc ingens machina tignum,
Tristia robustis luctantur funera plaustris,
Hac rabiosa fugit canis, hac lutulenta ruit sus:
I nunc et versus tecum meditare canoros.
Scriptorum chorus omnis amat nemus et fugit urbes,
Rite cliens Bacchi somno gaudentis et umbra:
Tu me inter strepitus nocturnos atque diurnos
Vis canere et contracta sequi vestigia vatum?
Ingenium, sibi quod vacuas desumpsit Athenas,
Et studiis annos septem dedit insenuitque
Libris et curis, statua taciturnius exit
Plerumque et risu populum quatit; hic ego rerum
Fluctibus in mediis et tempestatibus urbis
Verba lyrae motura sonum connectere digner?
Frater erat Romae consulti rhetor, ut alter
Alterius sermone meros audiret honores,
Gracchus ut hic illi foret, huic ut Mucius ille.
Qui minus argutos vexat furor iste poëtas?
Carmina compono, hic elegos. 'Mirabile visu
Caelatumque novem Musis opus!' Adspice primum,
Quanto cum fastu, quanto molimine circum

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your poems when you are on your way to visit people. — 72. *Redemptor.* See *Carm.* iii. 1, 35. *Calidus*, 'zealous.' We have here a description of scenes in the streets.—74. Long funeral processions (*Sat.* i. 6, 43) meet carts in the streets, and before they can disentangle themselves there is not only great noise, but danger to passengers. — 78. *Rite.* The poet is said to be 'with justice' a *protégé* of Bacchus, because he loves the quiet of the country. See *Carm.* iii. 25, 1. — 80. *Contracta = arta.* It needs quiet and study to keep within the narrow path of true poetry.—81. A poet who has studied long in solitude often after all produces nothing but what is ridiculous: and am I to write good poems amid the bustle of Rome? *Ingenium = homo ingeniosus.* *Vacuas*, 'empty of men;' hence 'quiet.'—83. *Curis = meditatione.*—84. Connect *hic rerum*, 'in such circumstances.'—86. *Digner,* 'shall I be deemed worthy?' Taken in a passive sense, as properly. — 87. A new point. Poets praise one another in a fashion which annoys Horace. *Consulti = juris consulti.* — 88. *Meros honores;* that is, *nihil nisi honores*, 'nothing but compliments.' The lawyer called his brother as good an orator as C. Gracchus, and the rhetorician said that the lawyer's learning was as great as that of any of the Mucii, a family celebrated as jurists. — 91. *Mirabile visu, etc.* Thus the one poet praises the work of the other.—92. *Caelatum novem Musis* (dative for *a Musis*), and consequently perfect. — 93. *Circumspectemus*, *etc.* Horace imagines that the two poets who compliment each other, and of whom he, the lyrist, is one, an elegist the other, go together to the Palatine Hill, to the temple of Apollo, in which there was a public

Spectemus vacuam Romanis vatibus aedem;
Mox etiam, si forte vacas, sequere et procul audi,
Quid ferat et quare sibi nectat uterque coronam.
Caedimur et totidem plagis consumimus hostem
Lento Samnites ad lumina prima duello.
Discedo Alcaeus puncto illius; ille meo quis?
Quis nisi Callimachus? Si plus adposcere visus,
Fit Mimnermus, et optivo cognomine crescit.
Multa fero, ut placem genus irritabile vatum,
Quum scribo et supplex populi suffragia capto;
Idem, finitis studiis et mente recepta,
Obturem patulas impune legentibus aures.
Ridentur, mala qui componunt carmina; verum
Gaudent scribentes et se venerantur et ultro,
Si taceas, laudant quidquid scripsere beati.
At qui legitimum cupiet fecisse poëma,
Cum tabulis animum censoris sumet honesti;
Audebit, quaecunque parum splendoris habebunt
Et sine pondere erunt et honore indigna ferentur,
Verba movere loco, quamvis invita recedant
Et versentur adhuc intra penetralia Vestae;
Obscurata diu populo bonus eruet atque
Proferet in lucem speciosa vocabula rerum,

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library. They look round the library for their own works, and, not finding them there, form the consolatory opinion that there are no true Roman poets there.—96. *Ferat* = *proeferat*, 'brings forward, says.'—97. Horace compares himself and the other poet to two gladiators (called Samnites, from their kind of armour), who fight on, striking each other, till dusk. So the poets give and receive praises.—98. *Lumina prima*, the time when the lamps are lighted.—99. *Puncto*, 'by the vote, decision.' In the Comitia the ballots were counted by persons appointed for the purpose (*diribitores*), who insured accuracy by making a point on a tablet for each vote. Hence such expressions as *omnia puncta ferre*, 'to gain every vote.' As to Alcaeus, see *Carm.* ii. 13, 27.—100. Callimachus, who lived at Alexandria about 280 B.C., was celebrated as an elegist, but more for his art than his genius.—101. Mimnermus, the greatest elegiac amatory poet. See i. 6, 65.—103. *Quum*, 'so long as.'—105. *Impune*, because I do not punish them by reading something in return.—108. *Beati*, in the very doing of it.—110. *Censoris honesti*, a censor who looks to morals and behaviour.—112. *Sine pondere* = *inania*.—113. *Movere loco*, as the censor used to remove unworthy persons from the senate or from their tribe (*senatu*, *tribu movere*.)—114. The *penetralia* are the inmost parts of the house, where the hearth stands, sacred to Vesta. Hence *versari intra penetralia*, 'to be in the inmost part of the house,' and consequently difficult to expel.—115. Connect *bonus eruet* (*populo*) *speciosa vocabula rerum*, *obscurata diu populo*, good words and expressions

Quae, priscis memorata Catonibus atque Cethegis,
Nunc situs informis premit et deserta vetustas;
Adsciscet nova, quae genitor produxerit usus.
Vehemens et liquidus puroque simillimus amni
Fundet opes Latiumque beabit divite lingua;
Luxuriantia compescet, nimis aspera sano
Levabit cultu, virtute carentia tollet,
Ludentis speciem dabit et torquebitur, ut qui
Nunc Satyrum, nunc agrestem Cyclopa movetur.
Praetulerim scriptor delirus inersque videri,
Dum mea delectent mala me vel denique fallant,
Quam sapere et ringi? Fuit haud ignobilis Argis,
Qui se credebat miros audire tragoedos
In vacuo laetus sessor plausorque theatro,
Cetera qui vitae servaret munia recto
More, bonus sane vicinus, amabilis hospes,
Comis in uxorem, posset qui ignescere servis
Et signo laeso non insanire lagenae,
Posset qui rupem et puteum vitare patentem.
Hic ubi cognatorum opibus curisque refectus
Expulit elleboro morbum bilemque meraco,
Et redit ad sese: 'Pol me occidistis, amici,
Non servastis,' ait, 'cui sic extorta voluptas,
Et demptus per vim mentis gratissimus error.'
Nimirum sapere est abjectis utile nugis,
Et tempestivum pueris concedere ludum,
Ac non verba sequi fidibus modulanda Latinis,
Sed verae numerosque modosque ediscere vitae.
Quocirca mecum loquor haec tacitusque recordor:
'Si tibi nulla sitim finiret copia lymphae,
Narrares medicis: quod, quanto plura parasti,

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which have gradually gone out of use.—117. M. Cornelius Cethegus was consul in 204 B. C. As to the attachment of the Cethegi to everything old, compare *Ars poët.* 43, and following.—120. Read *vehemens* as *dēēst* in i. 12, 24.—123. *Levabit* = *expoliet.*—124. *Ut qui —movetur*, like a player in a pantomime, who represents characters by mere gesticulations and movements of his body: here, for instance, the characters of the drunken Satyr and the rude Cyclops. *Moveri* is construed with the accusative, because it is = *motu exprimere. Saltare* also is used with the accusative.—128. *Haud ignobilis*, 'a man of some note.' His name, the scholiasts say, was Lycas. —134. *Signo lagenae laeso*, 'if the seal of a flask was broken' by one of the slaves, that he might have a draught of wine. Eatables and liquors which we lock up, used to be sealed in antiquity, that the slaves might not pilfer.—137. Hellibore was considered as a remedy for insanity.—141. *Sapere*, 'to study philosophy.' *Nugae* here means light poetry.—145. *Recordor*, here 'meditate.'—147. *Quanto*

Tanto plura cupis, nulline faterier audes?
Si vulnus tibi monstrata radice vel herba
Non fieret levius, fugeres radice vel herba
Proficiente nihil curarier: audieras, cui
Rem di donarent, illi decedere pravam
Stultitiam, et quum sis nihilo sapientior, ex quo
Plenior es, tamen uteris monitoribus isdem?
At si divitiae prudentem reddere possent,
Si cupidum timidumque minus te; nempe ruberes,
Viveret in terris te si quis avarior uno.
Si proprium est, quod quis libra mercatur et aere,
Quaedam, si credis consultis, mancipat usus;
Qui te pascit ager, tuus est, et villicus Orbi,
Quum segetes occat tibi mox frumenta daturas,
Te dominum sentit. Das nummos, accipis uvam,
Pullos, ova, cadum temeti: nempe modo isto
Paullatim mercaris agrum, fortasse trecentis
Aut etiam supra nummorum milibus emptum.
Quid refert vivas numerato nuper an olim?
Emptor Aricini quondam, Veientis et arvi
Emptum coenat olus, quamvis aliter putat; emptis
Sub noctem gelidam lignis calefactat aënum;
Sed vocat usque suum, qua populus assita certis
Limitibus vicina refugit jurgia; tamquam
Sit proprium quidquam, puncto quod mobilis horae
Nunc prece, nunc pretio, nunc vi, nunc morte suprema

—*parasti, tanto—cupis;* that is, thou art an *avarus.*—149. If you had a wound, and were told that some root or herb would cure it, but found upon trial that it did not, then you would throw it away. Do the same in morals. The vulgar think that if a man has wealth, he has necessarily also wisdom: if you find, however, that your wisdom does not grow with your wealth, then for the future despise the opinion of the multitude.—156. *Cupidum timidumque minus;* that is, more free from passion in general, because the passions consist in desires and fears.—158. As not merely what a person buys is his property, but what he has used for a certain time without its being claimed by another, so not merely the land for which you have paid, but all the land of which you eat the produce, is yours. *Libra et aere.* In early times, when there was no coined money, the metal was weighed out.—159. *Mancipat usus,* 'use, prescription, makes his property.' As to *consultis,* see line 87.—160. Orbius, an unknown land-owner.—166. *Numerato nuper an olim,* ablative dependent on *vivas;* 'whether thou livest on that which was formerly paid for all at once, or on what thou art now gradually making thine own by use.'—167. The sense is: even he who really possesses land has to buy articles of food as well as thyself.—170. Connect *usque qua.*—171. *Vicina jurgia,* 'quarrels with neighbours.'

Permutet dominos et cedat in altera jura.
Sic quia perpetuus nulli datur usus, et heres
Heredem alterius velut unda supervenit undam;
Quid vici prosunt aut horrea? Quidve Calabris
Saltibus adjecti Lucani, si metit Orcus
Grandia cum parvis, non exorabilis auro?
Gemmas, marmor, ebur, Tyrrhena sigilla, tabellas,
Argentum, vestes Gaetulo murice tinctas,
Sunt qui non habeant, est qui non curat habere.
Cur alter fratrum cessare et ludere et ungi
Praeferat Herodis palmetis pinguibus, alter
Dives et importunus ad umbram lucis ab ortu
Silvestrem flammis et ferro mitiget agrum,
Scit Genius, natale comes qui temperat astrum,
Naturae deus humanae, mortalis in unum
Quodque caput, vultu mutabilis, albus et ater.
Utar et ex modico, quantum res poscet, acervo
Tollam, nec metuam quid de me judicet heres,
Quod non plura datis invenerit; et tamen idem
Scire volam, quantum simplex hilarisque nepoti
Discrepet et quantum discordet parcus avaro.
Distat enim, spargas tua prodigus an neque sumptum
Invitus facias, neque plura parare labores,
Ac potius, puer ut festis Quinquatribus olim,
Exiguo gratoque fruaris tempore raptim.
Pauperies immunda domus procul absit: ego utrum
Nave ferar magna an parva, ferar unus et idem.

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174. *In altera jura*, 'into another's possession,' so that another shall have the 'right' to dispose of it. — 177. *Vici*, *scil. rustici* = *villae.* As to *Calabris, etc.*, see Epode i. 27. — 178. *Metit.* See *Carm.* iv. 14, 31. — 179. *Grandia* for *grandes.* — 180. *Tyrrhena sigilla*, little brazen images of the gods, manufactured chiefly in Etruria. They were used as ornaments of rooms, and many of them have been preserved to our time. — 181. *Gaetulo murice.* See *Carm.* ii. 16, 35. —183. *Cessare* = *otiari.* *Ungi.* See Satires i. 6, 123.—184. Herod the Great, king of Judaea, possessed extensive forests of palm-trees, which brought him a great profit (hence called *pinguia.*)—186. That is, is making his estate more profitable by burning or cutting down trees.—188. *Mortalis, etc.* When a man dies, his Genius dies with him, or, as here expressed, it is 'mortal for every single head.' Moreover, the Genius alters its visage, as the man does his, cheerful (*albus*), or sad (*ater.*) — 192. *Datis* = *quam relicta.* — 193. I wish to find out the difference, and then to attend to it. I would enjoy life without being a spendthrift, and be frugal, but not miserly. — 197. *Ac potius*, 'but rather.' *Quinquatrus*, a festival of Minerva, celebrated on the 18th of March. The boys had a share in the celebration of it, and had therefore a holiday from school; hence, in the next line, *exiguo gratoque tempore* = *exiguis feriis.* — 199. *Utrum.* Supply mentally *nihil interest.* — 200. The ship

Non agimur tumidis velis Aquilone secundo,
Non tamen adversis aetatem ducimus Austris;
Viribus, ingenio, specie, virtute, loco, re
Extremi primorum, extremis usque priores.
"Non es avarus: abi." Quid? cetera jam simul isto
Cum vitio fugere? Caret tibi pectus inani
Ambitione? Caret mortis formidine et ira?
Somnia, terrores magicos, miracula, sagas,
Nocturnos lemures portentaque Thessala rides?
Natales grate numeras? Ignoscis amicis?
Lenior et melior fis accedente senecta?
Quid te exempta levat spinis de pluribus una?
Vivere si recte nescis, decede peritis.
Lusisti satis, edisti satis atque bibisti.
Tempus abire tibi est, ne potum largius aequo
Rideat et pulset lasciva decentius aetas.'

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here is income. *Unus et idem*, 'consistently.'—204. Hence Horace belongs to the upper part of the middle class.—205. Transition to other vices, leaving avarice. A philosopher says to Horace *abi*, as if he had nothing more to do with him.—209. The *lemures* are departed spirits, who appear to the living, and trouble them during the night. The Romans had a festival called *Lemuria* in the month of May.—210, *Natales, etc.*, 'dost thou count thy birthdays with gratitude to the gods?' and hence, art thou not afraid of death?—212. *Spinis = vitiis.*—213. *Decede peritis;* that is, die and make room for wiser men.—216. *Lasciva decentius aetas;* that is, youth, young people, who may frolic with more propriety than Horace, who is now advancing in years.

DE ARTE POETICA LIBER.

AD PISONES.

This poem has caused more difference of opinion among the commentators than any other of Horace's writings. Some have considered it as intended to be a complete system of the principles of poetical composition; others as merely a friendly letter; and both parties have found something to censure in it. The truth lies between the two opinions. As Horace in several of his epistles has treated of philosophical doctrines, particularly those of the Stoics, and in others has pronounced some judgments regarding the art of poetry, so here, in the easy form of a letter to friends, he gives his views of the art, formed by the experience of a life dedicated to the Muses. Hence this book is a satirical didactic poem, in which need be expected neither philosophical form and arrangement, nor any great flight of fancy. This epistle, if not the last of our poet's writings, is at least a work of his mature age, composed probably between 11 and 8 B.C., and we may suppose him to have left it as a kind of rule by which he wished posterity to try his poetry. The epistle is addressed to L. Piso, consul in 15 B.C., a man distinguished as a general and statesman, and particularly for the ability with which he discharged the duties of *praefectus urbi;* and to his two sons, the elder of whom was from seventeen to twenty years of age at the time that Horace wrote it — a period of life at which interest in poetry very commonly develops itself.

Humano capiti cervicem pictor equinam
Jungere si velit et varias inducere plumas
Undique collatis membris, ut turpiter atrum
Desinat in piscem mulier formosa superne;
Spectatum admissi risum teneatis, amici?

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1. From the beginning to line 45 Horace speaks of the necessity of preserving unity and harmony in a poem, and of the choice and arrangement of the subject. — 2. *Inducere,* 'to lay on' with the pencil. The dative *membris* is governed by this verb. — 3. Connect *turpiter atrum.* We often find on ancient wall-paintings such monsters as Horace here describes. — 5. *Spectatum* is the supine. —

Credite, Pisones, isti tabulae fore librum
Persimilem, cujus velut aegri somnia vanae
Fingentur species, ut nec pes nec caput uni
Reddatur formae. 'Pictoribus atque poetis
Quidlibet audendi semper fuit aequa potestas.'
Scimus, et hanc veniam petimusque damusque vicissim,
Sed non ut placidis coëant immitia, non ut
Serpentes avibus geminentur, tigribus agni.
Inceptis gravibus plerumque et magna professis
Purpureus late qui splendeat unus et alter
Assuitur pannus; quum lucus et ara Dianae
Et properantis aquae per amoenos ambitus agros,
Aut flumen Rhenum, aut pluvius describitur arcus.
Sed nunc non erat his locus. Et fortasse cupressum
Scis simulare: quid hoc, si fractis enatat exspes
Navibus, aere dato qui pingitur? Amphora coepit
Institui; currente rota cur urceus exit?
Denique sit quidvis, simplex duntaxat et unum.
Maxima pars vatum, pater et juvenes patre digni,
Decipimur specie recti: brevis esse laboro,
Obscurus fio; sectantem lenia nervi
Deficiunt animique; professus grandia turget;
Serpit humi tutus nimium timidusque procellae;
Qui variare cupit rem prodigialiter unam,
Delphinum silvis appingit, fluctibus aprum.
In vitium ducit culpae fuga, si caret arte.
Aemilium circa ludum faber unus et ungues
Exprimet, et molles imitabitur aere capillos,
Infelix operis summa, quia ponere totum

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7. *Vanae species* = *monstra*. — 8. *Uni formae*, 'so as to make it a form of one kind.'—9. An objection.—10. *Aequa*, 'just, reasonable.' —12. *Coëant* = *conjungantur*.—15. The poet alludes to the practice of inserting magniloquent passages unconnected with the main subject, to serve the purpose of show, like a purple patch in a garment of less gaudy colour. He now furnishes examples. — 18. *Flumen Rhenum*. Compare *Sat*. i. 10, 37; and *Gram*. § 210, note 1.—19. *Et fortasse cupressum, etc.*, a proverbial expression, taken from a painter who could not paint anything well but a cypress. A shipwrecked person engaged him to paint the shipwreck, and he asked whether he might not introduce a cypress.—21. *Amphora, etc.*, another illustration. A potter intends to make an *amphora*, but after he has put his wheel in motion, a jar comes forth. — 28. *Tutus*, he who seeks to remain on safe ground, and abstains from any flight of fancy.— 29. *Prodigialiter*, 'so that the readers may think him a prodigy of genius.'—32. A person, to excel, must be skilled not in one branch of an art merely, but in the whole. The *Aemilius ludus* was a fencing-school not far from the Circus Maximus, which had been built by an Aemilius Lepidus. *Unus* (= *unice*, 'more skilfully than

Nesciet. Hunc ego me, si quid componere curem,
Non magis esse velim, quam naso vivere pravo
Spectandum nigris oculis nigroque capillo.
Sumite materiam vestris, qui scribitis, aequam
Viribus, et versate diu, quid ferre recusent,
Quid valeant humeri. Cui lecta potenter erit res,
Nec facundia deseret hunc nec lucidus ordo.
Ordinis haec virtus erit et venus, aut ego fallor,
Ut jam nunc dicat jam nunc debentia dici,
Pleraque differat et praesens in tempus omittat.
Hoc amet, hoc spernat promissi carminis auctor.
In verbis etiam tenuis cautusque serendis,
Dixeris egregie, notum si callida verbum
Reddiderit junctura novum. Si forte necesse est
Indiciis monstrare recentibus abdita rerum,
Fingere cinctutis non exaudita Cethegis
Continget, dabiturque licentia sumpta pudenter.
Et nova fictaque nuper habebunt verba fidem, si
Graeco fonte cadent parce detorta. Quid autem
Caecilio Plautoque dabit Romanus ademptum
Virgilio Varioque? Ego cur, acquirere pauca
Si possum, invideor, quum lingua Catonis et Enni
Sermonen patrium ditaverit et nova rerum
Nomina protulerit? Licuit semperque licebit
Signatum praesente nota producere nomen.

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any other') belongs to the verbs.—37. *Spectandum*, 'beautiful.'—39. *Versate*, *scil. animo* = *cogitate.*—40. *Potenter* = *ita ut potens ejus sit*, 'suitable to his powers.'—46. From this line to line 72 Horace speaks of the mode of expression and choice of words. *In verbis serendis;* that is, in construction.—49. *Indiciis* = *verbis:* if it be necessary to form a new word, because the idea to be expressed was unknown before (*abdita rerum.*)—50. *Cinctutis Cethegis.* Compare *Epist.* ii. 2, 115, and following, where the Cethegi and the Catones are named as representatives of the ancient Romans. *Cinctutus* is one who wears the *cinctus*, a sort of apron stretching from below the breast to the knee: it supplied the place of a *tunica*, and was in so far more convenient than it, that it allowed free motion to the hands. Hence *verba non exaudita cinctutis Cethegis* are words which the ancient Romans did not know.—51. *Dabitur* = *excusabitur.*—52. *Habebunt fidem;* that is, will meet with approval. Connect *si cadent detorta* (= *deducta*) *Graeco fonte*, 'if they shall be formed on the analogy of the Greek language.' This has reference chiefly to compounds. But this must be done *parce*, 'sparingly.'—54. *Caecilio.* See *Epist.* ii. 1, 59. The sense is: if the older poets were allowed to coin new words, modern poets have the same privilege.—56. *Invideor* for the regular *mihi invidetur.* See *Gram.* § 264, note 1, and Zumpt, § 413.—59. *Signatum praesente nota*, 'marked with the stamp of the present day;' a figure taken

Ut silvae foliis pronos mutantur in annos,
Prima cadunt; ita verborum vetus interit aetas,
Et juvenum ritu florent modo nata virentque.
Debemur morti nos nostraque: sive receptus
Terra Neptunus classes Aquilonibus arcet,
Regis opus, sterilisve diu palus aptaque remis
Vicinas urbes alit et grave sentit aratrum,
Seu cursum mutavit iniquum frugibus amnis,
Doctus iter melius. Mortalia facta peribunt,
Nedum sermonum stet honos et gratia vivax.
Multa renascentur, quae jam cecidere, cadentque,
Quae nunc sunt in honore vocabula, si volet usus,
Quem penes arbitrium est et jus et norma loquendi.
Res gestae regumque ducumque et tristia bella
Quo scribi possent numero, monstravit Homerus.
Versibus impariter junctis querimonia primum,
Post etiam inclusa est voti sententia compos.
Quis tamen exiguos elegos emiserit auctor,
Grammatici certant, et adhuc sub judice lis est.
Archilochum proprio rabies armavit iambo:
Hunc socci cepere pedem grandesque cothurni,
Alternis aptum sermonibus, et populares
Vincentem strepitus, et natum rebus agendis.
Musa dedit fidibus divos puerosque deorum

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from money.—60. *Pronos in annos*, 'as the years draw to an end;' that is, in autumn.—61. Before *prima cadunt* supply *et ut*.—63. The sense is: we and our works must perish, even though they are as great as those of Augustus and Julius Caesar. Augustus, in 37 B. C., that he might exercise and prepare his fleet for the war with Sextus Pompeius, free from the danger of storms, connected the Lacus Lucrinus and Avernus with the sea, and thus formed a most secure haven. The form of the land has now been quite altered by earthquakes. Caesar had formed the design of draining the Pomptine marshes, and had made a beginning. Finally (line 67), Augustus had made improvements in the course of the Tiber, which formerly used often to overflow its banks and lay waste the fields. —69. Connect *stet vivax*. See *Sat.* ii. 1, 53.—73. From this line to line 98 Horace speaks of the kind of verse which must be suitable to the character of the poetry.—75. *Versibus impariter junctis;* that is, a hexameter followed by the shorter pentameter. The adverb *impariter* is an ἅπαξ λεγόμενον. This metre was at first used only in the elegy proper—that is, only in poems of lamentation; for the word ἔλεγοι is derived from the old Greek wail ἒ ἒ λέγε. Afterwards, both the metre and the name were applied also to cheerful poetry (*sententia voti compos.*)—77. That is, who was the first writer of elegies, a kind of poetry in which no high flight is allowed (hence *exiguos*), is uncertain.—79. Compare Epode 6, 13, and *Epist.* i. 19, 25.—80. See *Epist.* ii. 1, 174.—81. *Alternis sermonibus;* that is, for the dialogue. The chorus has lyric measures.—83. Horace goes

Et pugilem victorem et equum certamine primum
Et juvenum curas et libera vina referre.
Descriptas servare vices operumque colores
Cur ego si nequeo ignoroque poëta salutor?
Cur nescire pudens prave quam discere malo?
Versibus exponi tragicis res comica non vult.
Indignatur item privatis ac prope socco
Dignis carminibus narrari coena Thyestae.
Singula quaeque locum teneant sortita decentem.
Interdum tamen et vocem comoedia tollit,
Iratusque Chremes tumido delitigat ore;
Et tragicus plerumque dolet sermone pedestri
Telephus et Peleus, quum pauper et exul uterque
Projicit ampullas et sesquipedalia verba,
Si curat cor spectantis tetigisse querela.
Non satis est pulchra esse poëmata; dulcia sunto
Et, quocunque volent, animum auditoris agunto.
Ut ridentibus arrident, ita flentibus afflent
Humani vultus: si vis me flere, dolendum est
Primum ipsi tibi; tunc tua me infortunia laedent,
Telephe vel Peleu; male si mandata loqueris,
Aut dormitabo aut ridebo. Tristia maestum
Vultum verba decent, iratum plena minarum,
Ludentem lasciva, severum seria dictu.
Format enim natura prius nos intus ad omnem
Fortunarum habitum, juvat aut impellit ad iram,
Aut ad humum maerore gravi deducit et angit;

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over the various kinds of lyric poetry, hymns, paeans, songs of victory, love-songs (*juvenum curas*), and drinking-songs.—86. *Descriptas vices;* that is, the various kinds of verse assigned by the Greeks, whose rule is founded on nature, to certain kinds of poetry. *Operum colores*, both the styles and metres suitable to each kind of poetry. Compare line 92.—90. *Indignatur*, like *non vult* in the preceding line, = *non debet*. *Privatis* = *vulgaribus*.—91. The feast at which the sons of Thyestes, killed by Atreus, were served up before their father, was a subject that demanded the expression of the highest passion, and was therefore a favourite with the ancient tragedians. —94. See Satires i. 10, 40.—95. *Plerumque* = *persaepe*.—96. Telephus, the son of Hercules by Auga; Peleus, father of Achilles, who killed his half-brother Phocus. Both were banished, and lived long in exile.—97. *Ampulla* is figuratively used like the Greek λήκυθος, of an ornate and ambitious style of language. Compare *Epist.* i. 3, 14.—98. *Curat tetigisse. Gram.* § 371, note 2.—99. From this line to line 113, Horace speaks of the expression of the passions.—103. *Tunc*, 'in that case.' *Laedent*, 'will touch.' —104. *Male, etc.* If the words which the poet has put into thy mouth (has, as it were, committed to thee to give to the public) are bad, and not suitable to the character.—108. Language, being the expression of the inward passion, should correspond with it.—110.

Post effert animi motus interprete lingua.
Si dicentis erunt fortunis absona dicta,
Romani tollent equites peditesque cachinnum.
Intererit multum, Davusne loquatur an heros,
Maturusne senex an adhuc florente juventa
Fervidus, et matrona potens an sedula nutrix,
Mercatorne vagus cultorne virentis agelli,
Colchus an Assyrius, Thebis nutritus an Argis.
Aut famam sequere aut sibi convenientia finge.
Scriptor honoratum si forte reponis Achillem;
Impiger, iracundus, inexorabilis, acer
Jura neget sibi nata, nihil non arroget armis.
Sit Medea ferox invictaque, flebilis Ino,
Perfidus Ixion, Io vaga, tristis Orestes.
Si quid inexpertum scenae committis et audes
Personam formare novam; servetur ad imum
Qualis ab incepto processerit et sibi constet.
Difficile est proprie communia dicere; tuque
Rectius Iliacum carmen deducis in actus,
Quam si proferres ignota indictaque primus.
Publica materies privati juris erit, si
Non circa vilem patulumque moraberis orbem,
Nec verbum verbo curabis reddere fidus
Interpres, nec desilies imitator in artum,
Unde pedem proferre pudor vetet aut operis lex.

Ad humum deducit = *humiles reddit, affligit.*—113. *Equites peditesque,* the whole Roman people.—114. From this line to line 135, Horace speaks of the characters, and the consistent representation of them. *Davus.* See Satires i. 10, 40.—118. In the war of the Seven against Thebes—a favourite subject with the ancient tragedians—the Argives were opposed to the Thebans.—119. Either follow tradition, or, if you invent a story, make one quite consistent in all its parts.—120. Examples. *Honoratum* = *clarum. Reponis,* 'bringest again upon the stage,' Achilles having been a character in many tragedies.—122. *Jura neget sibi nata,* 'he must declare that laws were not made for him.' *Armis,* dative.—123. Ino was wife of Athamas, and mother of Learchus and Melicertes. Athamas, being driven mad by the gods, killed Learchus; whereupon Ino, with her other son Melicertes, threw herself into the sea, and was changed into a sea-goddess.—124. Ixion treacherously killed his father-in-law Eioneus. Io's sad story is well known, as also that of Orestes.—128. *Proprie dicere* is 'to represent so that each character retains its peculiarities.' *Communia* are general characters, which any poet may represent; for instance, an avaricious, angry, or cruel man, and the like. To represent these well is difficult.—131. *Publica materies* is a subject which so many tragedians have handled, that it has become public property. This may be made a poet's own if he leaves the beaten track (*patulum orbem*), and does not translate merely.

Nec sic incipies, ut scriptor cyclicus olim:
'Fortunam Priami cantabo et nobile bellum.'
Quid dignum tanto feret hic promissor hiatu?
Parturiunt montes, nascetur ridiculus mus.
Quanto rectius hic, qui nil molitur inepte:
'Dic mihi Musa virum, captae post tempora Trojae
Qui mores hominum multorum vidit et urbes.'
Non fumum ex fulgore, sed ex fumo dare lucem
Cogitat, ut speciosa dehinc miracula promat,
Antiphaten Scyllamque et cum Cyclope Charybdin:
Nec reditum Diomedis ab interitu Meleagri,
Nec gemino bellum Trojanum orditur ab ovo;
Semper ad eventum festinat et in medias res
Non secus ac notas auditorem rapit et, quae
Desperat tractata nitescere posse, relinquit,
Atque ita mentitur, sic veris falsa remiscet,
Primo ne medium, medio ne discrepet imum.
Tu, quid ego et populus mecum desideret, audi:
Si plausoris eges aulaea manentis et usque
Sessuri, donec cantor 'Vos plaudite' dicat,
Aetatis cujusque notandi sunt tibi mores,
Mobilibusque decor maturis dandus et annis.

If he translates, he will bring himself into a position where he cannot take a single step for himself—exhibit his own talents.—136. From this line to line 152 we have a slight digression in regard to the excellence of Homer's poems. *Scriptor cyclicus.* Cyclic was the name given by the Alexandrian grammarians to those epic poets who took their subjects from the 'circle' of traditions regarding the Trojan war, describing either the occurrences before the opening of the Iliad, or those after the death of Hector. What particular cyclic poet is here alluded to is uncertain.—140. *Hic;* Homer. There follows a translation of the first two lines of the Odyssey. Compare *Epist.* i. 2, 19.—145. As to Antiphates, see Odyssey x. 100; as to Scylla and Charybdis, Odyssey xii. 85; and as to the Cyclops, Odyssey ix. 187.—146. The scholiasts observe that this alludes to the *Thebais* of Antimachus, a contemporary of Plato, who celebrated the return of Diomedes to Aetolia after the conquest of Thebes by the Epigoni. Meleager, the son of King Oeneus of Calydon, died when his mother Althaea, angry at the slaughter of her brothers after the Calydonian hunt, threw into the fire a piece of wood on which his life depended.—147. *Gemino ab ovo.* The story of Leda is well known.—151. *Mentitur,* 'invents.'—153. From this line to line 192 we have precepts regarding dramatic poetry, referring particularly to the observance of the different ages of the characters.—154. *Aulaea.* See *Epist.* ii. 1, 189.—155. *Cantor,* here 'the player.' When he had concluded the piece, he called out '*plaudite,*' thus soliciting applause.—157. *Mobiles et maturi anni* are youth and age. *Decor,* 'suitable words and

Reddere qui voces jam scit puer et pede certo
Signat humum, gestit paribus colludere, et iram
Colligit ac ponit temere, et mutatur in horas.
Imberbis juvenis tandem custode remoto
Gaudet equis canibusque et aprici gramine Campi,
Cereus in vitium flecti, monitoribus asper,
Utilium tardus provisor, prodigus aeris,
Sublimis cupidusque et amata relinquere pernix.
Conversis studiis aetas animusque virilis
Quaerit opes et amicitias, inservit honori,
Commisisse cavet, quod mox mutare laboret.
Multa senem circumveniunt incommoda, vel quod
Quaerit et inventis miser abstinet ac timet uti,
Vel quod res omnes timide gelideque ministrat,
Dilator, spe longus, iners, pavidusque futuri,
Difficilis, querulus, laudator temporis acti
Se puero, castigator censorque minorum.
Multa ferunt anni venientes commoda secum,
Multa recedentes adimunt: ne forte seniles
Mandentur juveni partes pueroque viriles.
Semper in adjunctis aevoque morabimur aptis.
Aut agitur res in scenis aut acta refertur.
Segnius irritant animos demissa per aurem,
Quam quae sunt oculis subjecta fidelibus et quae
Ipsi sibi tradit spectator: non tamen intus
Digna geri promes in scenam, multaque tolles
Ex oculis, quae mox narret facundia praesens,
Ne pueros coram populo Medea trucidet,
Aut humana palam coquat exta nefarius Atreus,
Aut in avem Procne vertatur, Cadmus in anguem.
Quodcunque ostendis mihi sic, incredulus odi.
Neve minor neu sit quinto productior actu

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actions.'— 158. That is, a child who has just learned to speak and walk. — 159. *Paribus* = *aequalibus*, 'his equals in age.'— 163. *Cereus* = *facilis*. — 164. *Utilium*, money. — 168. *Commisisse* for *committere*. *Gram.* § 371, note 2. — 172. *Spe longus*: it is long before he begins to hope. — 174. *Minorum* = *juniorum*. — 175. The scholiasts tell us that the expression *anni veniunt* was used till the age of forty-six, after that *anni abeunt*. — 180. *Demissa*, *scil. in animum*. — 182. *Intus digna geri*; such as cruel deeds and metamorphoses. *Intus*, 'within the house.'— 184. *Facundia praesens*, 'the eloquent speech of those who have seen them.'— 187. *Procne*. See *Carm.* iv. 12, 6. The history of Cadmus was a favourite subject with Euripides. — 189. The Greeks divided every drama into πρόλογος, ἔξοδος, and three ἐπεισόδια, and the Alexandrian grammarians applied this division universally. Hence the Romans, too, required five

Fabula, quae posci vult et spectata reponi.
Nec deus intersit, nisi dignus vindice nodus
Inciderit: nec quarta loqui persona laboret.
Actoris partes chorus officiumque virile
Defendat, neu quid medios intercinat actus,
Quod non proposito conducat et haereat apte.
Ille bonis faveatque et consilietur amice,
Et regat iratos, et amet pacare tumentes,
Ille dapes laudet mensae brevis, ille salubrem
Justitiam legesque et apertis otia portis,
Ille tegat commissa, deosque precetur et oret,
Ut redeat miseris, abeat fortuna superbis.
Tibia non ut nunc orichalco juncta tubaeque
Aemula, sed tenuis simplexque foramine pauco
Adspirare et adesse choris erat utilis atque
Nondum spissa nimis complere sedilia flatu:
Quo sane populus numerabilis, utpote parvus
Et frugi castusque verecundusque, coïbat.
Postquam coepit agros extendere victor, et urbes
Latior amplecti murus, vinoque diurno
Placari Genius festis impune diebus,
Accessit numerisque modisque licentia major.
Indoctus quid enim saperet liberque laborum
Rusticus urbano confusus, turpis honesto?
Sic priscae motumque et luxuriem addidit arti
Tibicen traxitque vagus per pulpita vestem;

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acts in every tragedy.—190. Construe thus: *quae spectata vult posci et reponi*, 'which, once exhibited, means to be called for again and repeated.' As to *reponi*, compare line 120.—192. In the ancient drama only three persons used to be on the stage speaking. A fourth might appear, but only to receive commands in silence, or to perform some act.—193. From this line to line 219 Horace speaks of the chorus and the lyric parts of a tragedy. *Virile* for *pro virili parte*. *Partes defendat* = *partes tueatur*, 'act the part.'—197. *Tumentes* = *superbos*.—199. *Otia portis apertis*. Compare *Carm.* iii. 5, 23.—202. The flute in the most ancient times was simple, and had but three finger-holes. In time, however, a mouthpiece of brass (*orichalcum*) was put upon it, which made its tones as loud as those of a trumpet, and the number of holes was increased, so that it could bring forth more notes, and execute pieces alone, for formerly it had been used merely as an accompaniment to the choral singing (*adspirare et adesse*.)—205. *Spissa sedilia*. Compare *Epist.* i. 19, 41, and line 381 of this book.—208. *Victor*. Perhaps Athens, too, after the Persian wars, is meant, but principally the Roman people.—209. *Diurno*, beginning during the day, before evening.—211. *Modis*, 'measures.'—212. *Quid saperet*, 'how could he have any taste?' See *Gram.* § 349.—214. *Motus* seems to refer to the quicker time, the *numeri* of line 211.—215. *Vagus*. The flute-player now marched up and down the stage, blowing by himself, whereas

Sic etiam fidibus voces crevere severis,
Et tulit eloquium insolitum facundia praeceps,
Utiliumque sagax rerum et divina futuri
Sortilegis non discrepuit sententia Delphis.
Carmine qui tragico vilem certavit ob hircum,
Mox etiam agrestes Satyros nudavit et asper
Incolumi gravitate jocum tentavit eo, quod
Illecebris erat et grata novitate morandus
Spectator functusque sacris et potus et exlex.
Verum ita risores, ita commendare dicaces
Conveniet Satyros, ita vertere seria ludo,
Ne, quicunque deus, quicunque adhibebitur heros,
Regali conspectus in auro nuper et ostro,
Migret in obscuras humili sermone tabernas,
Aut dum vitat humum, nubes et inania captet.
Effutire leves indigna tragoedia versus,
Ut festis matrona moveri jussa diebus,
Intererit Satyris paullum pudibunda protervis.
Non ego inornata et dominantia nomina solum
Verbaque, Pisones, satyrorum scriptor amabo,
Nec sic enitar tragico differre colori,
Ut nihil intersit Davusne loquatur et audax
Pythias emuncto lucrata Simone talentum,

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he had formerly but accompanied.—216. The sense is: the style of the choral odes had to be raised as well as the instrumental music; they rose to a kind of sublime obscurity, like the Delphic oracles. These remarks on the chorus seem to apply only to the Greek tragedy, for we have reason to believe that it never played an important part in the Roman.—220. From this line to line 250 Horace speaks of the *drama satyricum*, a kind of poetry peculiar to the Greeks, among whom it was exhibited in connection with tragedies as a comic afterpiece. *Vilem ob hircum.* Tragedies at Athens were always put in competition with others, and the author of the victorious play received a goat, which was then sacrificed to Dionysius, in whose honour dramatic exhibitions were held. The Greek word for a goat is Τράγος, whence the name Tragedy.—221. In the satyric drama satyrs were represented, who were almost naked, having only an apron of goat-skin. Hence *nudavit* = *nudos induxit.*—222. *Incolumi gravitate*, 'without injuring the severe dignity of tragedy.'—225. *Commendare*, 'to make them please the spectators.' *Risores*, the players, who laugh to cause laughter.—226. *Seria*, 'tragic subjects.'—231. *Indigna* = *quae non debet.*—232. *Moveri* = *Saltare.* Although to be a dancer was disrespectable, still at certain festivals the rules of religion required women of rank to dance in public, just as the Salii, who were men of distinction, used to celebrate a solemn dance in honour of their god Mars.—233. *Paullum*, 'somewhat.'—234. *Dominantia* = *vulgaria.*—237. *Davusne.* See line 114.—238. *Pythias*, the name of a cunning female slave in a comedy of Lucilius, who cheated her master out of some money.

An custos famulusque dei Silenus alumni.
Ex noto fictum carmen sequar, ut sibi quivis
Speret idem, sudet multum frustraque laboret
Ausus idem: tantum series juncturaque pollet,
Tantum de medio sumptis accedit honoris.
Silvis deducti caveant, me judice, Fauni,
Ne velut innati triviis ac paene forenses
Aut nimium teneris juvenentur versibus unquam,
Aut immunda crepent ignominiosaque dicta:
Offenduntur enim, quibus est equus et pater et res,
Nec si quid fricti ciceris probat et nucis emptor,
Aequis accipiunt animis donantve corona.
Syllaba longa brevi subjecta vocatur iambus,
Pes citus, unde etiam trimetris accrescere jussit
Nomen iambeis, quum senos redderet ictus
Primus ad extremum similis sibi: non ita pridem,
Tardior ut paullo graviorque veniret ad aures,
Spondeos stabiles in jura paterna recepit
Commodus et patiens, non ut de sede secunda
Cederet aut quarta socialiter. Hic et in Atti
Nobilibus trimetris apparet rarus, et Enni
In scenam missos cum magno pondere versus
Aut operae celeris nimium curaque carentis
Aut ignoratae premit artis crimine turpi.
Non quivis videt immodulata poëmata judex,
Et data Romanis venia est indigna poëtis.
Idcircone vager scribamque licenter? An omnes
Visuros peccata putem mea, tutus et intra
Spem veniae cautus: vitavi denique culpam,

—239. *Dei;* namely, Bacchus.—240. *Ex noto fictum*, 'formed of well-known materials and well-known words and phrases.' This the writer must so arrange that it shall be interesting and beyond imitation.—244. *Fauni*, who were also characters in the satyric drama.—246. *Juvenari*, 'to speak and act as a *juvenis*,' is an *ἅπαξ λεγόμενον*, formed by Horace on the analogy of the Greek *νεανιεύεσθαι*. —248. *Quibus est equus = equites Romani;* see *Epist.* ii. 1, 185. *Quibus est pater = ingenui;* for *libertini* were considered by Roman law to have had no father. *Quibus est res* (*familiaris*) = *divites*.—251. From this line to line 308, Horace speaks of versification, and censures the Latin poets for their carelessness in this respect.—252. The sense is: as the iambus was a quick foot, two were thrown into one *metrum*. *Accrescere jussit = additum est*.—253. *Quum*, 'although.'—258. *Socialiter*, 'like a *socius*,' an *ἅπαξ λεγόμενον*. *Hic*, the iambus in the second and fourth foot.—261. Construe thus: *premit turpi crimine aut operae, etc.—aut artis ignoratae.* The fact that the iambus is but seldom found in the second and fourth foot of Ennius's trimeters, shows that he was either too hurried and careless in his writing, or not thoroughly acquainted with his art.—267. *Denique*,

Non laudem merui. Vos exemplaria Graeca
Nocturna versate manu, versate diurna.
At vestri proavi Plautinos et numeros et
Laudavere sales, nimium patienter utrumque
Ne dicam stulte mirati, si modo ego et vos
Scimus inurbanum lepido seponere dicto,
Legitimumque sonum digitis callemus et aure.
Ignotum tragicae genus invenisse Camenae
Dicitur et plaustris vexisse poëmata Thespis,
Quae canerent agerentque peruncti faecibus ora.
Post hunc personae pallaeque repertor honestae
Aeschylus et modicis instravit pulpita tignis
Et docuit magnumque loqui nitique cothurno.
Successit vetus his comoedia non sine multa
Laude, sed in vitium libertas excidit et vim
Dignam lege regi; lex est accepta, chorusque
Turpiter obticuit, sublato jure nocendi.
Nil intentatum nostri liquere poëtae,
Nec minimum meruere decus vestigia Graeca
Ausi deserere et celebrare domestica facta,
Vel qui praetextas vel qui docuere togatas.
Nec virtute foret clarisve potentius armis
Quam lingua Latium, si non offenderet unum
Quemque poëtarum limae labor et mora. Vos, O
Pompilius sanguis, carmen reprehendite, quod non
Multa dies et multa litura coërcuit atque
Perfectum decies non castigavit ad unguem.

'at best, in this case.'—270. Compare *Epist.* ii. 1, 170.—274. *Digitis;* that is, by the beat with the finger.—276. *Thespis.* Compare *Epist.* ii. 1, 163. *Plaustris vexisse poëmata,* 'to have exhibited his plays upon a wagon,' and thus, as it were, to have carried them about the country.—281. *Vetus comoedia,* of which we still have Aristophanes as a representative. It satirised individuals by name, whereas the middle and new comedy confined themselves to classes of characters.—283. *Lex est accepta,* towards the end of the Peloponnesian war.—287. *Domestica,* 'of national, Roman heroes.'—288. *Praetextae,* properly *praetextatae, scil. fabulae,* are plays which had *praetextati,* great men, heroes, as their *personae;* that is, tragedies with a Roman subject. *Togatae* are those in which ordinary Romans, men dressed in the common *toga,* figured.—292. *Pompilius sanguis,* the nominative for the vocative. *Gram.* § 311, note. The persons addressed are the Pisones, who belonged to the *gens Calpurnia,* which traced its origin to Calpus, son of King Numa Pompilius.—293. *Multa dies = longum tempus. Litura.* Compare *Epist.* ii. 1, 167.—294. Construe thus: *decies ad unguem castigavit perfectum.* The phrase *ad unguem* is taken from a statuary, who, after joining several pieces of marble, draws his nail along to feel whether the joining is as nearly as possible undiscoverable. *Cas-*

Ingenium misera quia fortunatius arte
Credit et excludit sanos Helicone poëtas
Democritus, bona pars non ungues ponere curat,
Non barbam, secreta petit loca, balnea vitat.
Nanciscetur enim pretium nomenque poëtae,
Si tribus Anticyris caput insanabile nunquam
Tonsori Licino commiserit. O ego laevus,
Qui purgor bilem sub verni temporis horam.
Non alius faceret meliora poëmata: verum
Nil tanti est. Ergo fungar vice cotis, acutum
Reddere quae ferrum valet exsors ipsa secandi;
Munus et officium nil scribens ipse docebo,
Unde parentur opes, quid alat formetque poëtam,
Quid deceat, quid non, quo virtus, quo ferat error.
Scribendi recte sapere est et principium et fons:
Rem tibi Socraticae poterunt ostendere chartae,
Verbaque provisam rem non invita sequentur.
Qui didicit, patriae quid debeat et quid amicis,
Quo sit amore parens, quo frater amandus et hospes,
Quod sit conscripti, quod judicis officium, quae
Partes in bellum missi ducis, ille profecto
Reddere personae scit convenientia cuique.
Respicere exemplar vitae morumque jubebo
Doctum imitatorem et vivas hinc ducere voces.
Interdum speciosa locis morataque recte
Fabula nullius veneris, sine pondere et arte,
Valdius oblectat populum meliusque moratur,
Quam versus inopes rerum nugaeque canorae.

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tigare here = *expolire*. *Perfectum* = *ita ut perfectum sit.*—297. *Democritus*. See *Epist.* i. 12, 12.—300. *Tribus Anticyris*, 'by all the hellebore of three Anticyras.' Anticyra, an island abounding in hellebore, which was considered as a remedy for insanity. Connect *caput insanabile tribus Anticyris.*—301. Licinus, the scholiasts inform us, was a well-known barber at Rome, who so distinguished himself by his hostility to Pompey, that Cæsar made him a senator. *O ego laevus, etc.* The sense is: I'm a stupid man, for instead of acting like those great geniuses, I physic myself with hellebore every spring. Spring was the season recommended by physicians for taking hellebore.—304. *Nil*=*non*. Hence *nil tanti est*, 'I care not.'—307. *Opes*=*facultas scribendi.*—309. From this line to line 332 Horace illustrates his first precept; namely, that poets must know the world well, and must train their minds to high and noble currents of thought.—310. *Socraticae chartae*, the writings of philosophers of the Socratic school—Plato, Xenophon, and others.—314. *Conscripti*=*senatoris.*—317. *Vitae morumque*, a hendiadys, 'of the manner in which men live.'—319. *Speciosa locis, scil. communibus*, 'glittering with common places.' *Morata recte*, 'in which the delineation of character is good.'—320. *Veneris*, genitive of quality.—

Graiis ingenium, Graiis dedit ore rotundo
Musa loqui, praeter laudem nullius avaris.
Romani pueri longis rationibus assem
Discunt in partes centum diducere. 'Dicat
Filius Albini, si de quincunce remota est
Uncia, quid superet. Poteras dixisse.' 'Triens.' 'Eu!
Rem poteris servare tuam. Redit uncia, quid fit?'
'Semis.' At, haec animos aerugo et cura peculi
Quum semel imbuerit, speramus carmina fingi
Posse linenda cedro et levi servanda cupresso?
Aut prodesse volunt, aut delectare poëtae,
Aut simul et jucunda et idonea dicere vitae.
Quidquid praecipies, esto brevis, ut cito dicta
Percipiant animi dociles teneantque fideles.
Omne supervacuum pleno de pectore manat.
Ficta voluptatis causa sint proxima veris:
Ne, quodcunque volet, poscat sibi fabula credi,
Neu pransae Lamiae vivum puerum extrahat alvo.
Centuriae seniorum agitant expertia frugis,
Celsi praetereunt austera poëmata Ramnes:
Omne tulit punctum, qui miscuit utile dulci,
Lectorem delectando pariterque monendo.
Hic meret aera liber Sosiis, hic et mare transit,

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323. *Rotundo* here = *erudito*.—324. *Nullius* for *nullius rei*. The use of the neuter alone is very remarkable.—326. We have here a specimen of the style of teaching and examination in the Roman schools. From *dicat* to *dixisse* are the master's words.—327. *Quincunx* is $\frac{5}{12}$, *uncia* $\frac{1}{12}$, *triens* $\frac{4}{12}$ or $\frac{1}{3}$, and *semis* $\frac{1}{2}$. See Zumpt, § 871. —328. *Poteras dixisse*, 'thou couldst say it some time ago,' and therefore try now. *Eu!* 'very good, bravo!'—329. *Rem*, *scil. familiarem*. *Redit uncia;* that is, if an *uncia* be added to the *quincunx*, instead of being taken away.—330. *Peculium*, properly a slave's savings, here savings generally.—332. That is, which shall go down to posterity. Books thought worthy of preservation were rubbed over with oil of cedar, and laid up in boxes of cypress-wood, to keep them from moths.—333. From this line to line 346 we have the second precept—namely, that in a good poem the useful must be combined with the agreeable.—334. *Idonea vitae* = *utilia*.—340. *Lamia* was a woman with the feet of an ass—a kind of monster created by the imaginations of the Romans. She was believed to feed on living children, by sucking their blood; hence to be a sort of vampire.—341. Horace compares the applause and dissatisfaction of the spectators in a theatre to the voting in the comitia. In each class the centuries of the seniors and juniors were separated. Hence *centuriae seniorum*, 'the older men.' *Agitant*, as in prose *exagitant*, 'censure.' *Expertia frugis* are poems merely *dulcia*, not *utilia*.—342. The knights were in ancient times divided into the three tribes of Ramnes, Titienses and Luceres; hence *Ramnes* here = *equites Romani*, or 'the younger men.'—343. As to *omne tulit punctum*, see *Epist.* ii. 2, 99.—345.

Et longum noto scriptori prorogat aevum.
Sunt delicta tamen, quibus ignovisse velimus:
Nam neque chorda sonum reddit, quem vult manus et mens,
Poscentique gravem persaepe remittit acutum,
Nec semper feriet, quodcunque minabitur, arcus.
Verum ubi plura nitent in carmine, non ego paucis
Offendar maculis, quas aut incuria fudit,
Aut humana parum cavit natura. Quid ergo est?
Ut scriptor si peccat idem librarius usque,
Quamvis est monitus, venia caret; ut citharoedus
Ridetur, chorda qui semper oberrat eadem:
Sic mihi, qui multum cessat, fit Choerilus ille,
Quem bis terve bonum cum risu miror; et idem
Indignor, quandoque bonus dormitat Homerus;
Verum operi longo fas est obrepere somnum.
Ut pictura, poësis erit, quae, si propius stes,
Te capiat magis, et quaedam, si longius abstes;
Haec amat obscurum, volet haec sub luce videri,
Judicis argutum quae non formidat acumen;
Haec placuit semel, haec decies repetita placebit.
O major juvenum, quamvis et voce paterna
Fingeris ad rectum et per te sapis, hoc tibi dictum
Tolle memor, certis medium et tolerabile rebus
Recte concedi (consultus juris et actor
Causarum mediocris abest virtute diserti
Messallae, nec scit, quantum Cascellius Aulus,
Sed tamen in pretio est): mediocribus esse poëtis
Non homines, non di, non concessere columnae.
Ut gratas inter mensas symphonia discors

Meret aera Sosiis, 'makes money for the Sosii.' See *Epist.* i. 20, 2. —347. From this line to line 384 Horace illustrates the truth that small faults may be excused, but that a poem mediocre throughout cannot be tolerated. — 349. *Gravem*, 'bass.' — 352. *Fudit* keeps to the figure of the blots, caused, as it were, by some liquid poured out. — 354. *Scriptor librarius*, a slave whose business was copying books. The booksellers kept great numbers. *Idem*, neuter, = *in eadem re.* — 357. *Cessat*, 'neglects his duty, makes blunders.' Compare *Epist.* ii. 2, 14. *Choerilus:* see *Epist.* ii. 1, 232, and following. — 358. *Bis terve*, 'in two or three passages.' — 359. *Quandoque* = *quandocunque.* — 361. Comparison of poetry with painting. — 362. *Abstare* is an ἅπαξ λεγόμενον. — 366. *Major juvenum*, the elder of the Pisones, who, as it appears, attempted poetry. — 368. *Tolle* = *suscipe*, 'take it up, and keep it in remembrance.' — 371. Aulus Cascellius, a lawyer of great learning, somewhat older than Horace. — 373. *Columnae*, the pillars before the bookshops, on which the new works used to be hung up. — 374. The wealthy Romans kept bands, which performed during dinner.

Et crassum unguentum et Sardo cum melle papaver
Offendunt, poterat duci quia coena sine istis,
Sic animis natum inventumque poëma juvandis,
Si paullum summo decessit, vergit ad imum.
Ludere qui nescit, campestribus abstinet armis,
Indoctusque pilae discive trochive quiescit,
Ne spissae risum tollant impune coronae;
Qui nescit, versus tamen audet fingere. Quidni?
Liber et ingenuus, praesertim census equestrem
Summam nummorum, vitioque remotus ab omni.
Tu nihil invita dices faciesve Minerva:
Id tibi judicium est, ea mens. Si quid tamen olim
Scripseris, in Maeci descendat judicis aures
Et patris et nostras, nonumque premitur in annum,
Membranis intus positis: delere licebit,
Quod non edideris; nescit vox missa reverti.
Silvestres homines sacer interpresque deorum
Caedibus et victu foedo deterruit Orpheus,
Dictus ob hoc lenire tigres rabidosque leones.
Dictus et Amphion, Thebanae conditor urbis,
Saxa movere sono testudinis et prece blanda
Ducere, quo vellet. Fuit haec sapientia quondam,
Publica privatis secernere, sacra profanis,
Concubitu prohibere vago, dare jura maritis,
Oppida moliri, leges incidere ligno.
Sic honor et nomen divinis vatibus atque
Carminibus venit. Post hos insignis Homerus,
Tyrtaeusque mares animos in Martia bella

—375. The honey of Sardinia and Corsica was considered the worst. At the dessert white pepper roasted used to be served up with honey.—379. *Campestribus*, 'of the Campus Martius.'—382. *Nescit*, *scil. versus fingere.*—383. *Census equestrem summam.* The accusative is unusual, but the construction must be explained on the analogy of the construction of *induo*, *exuo*, and the like. See *Gram.* § 259, 1, with note.—385. From this line to line 407 Horace shows that a poet must have talent, without which nothing truly great can be produced, and must also strive after the highest excellence. *Invita Minerva*, a proverbial expression of one who attempts anything for which nature has not given him capacity.—386. *Tibi.* He is addressing the elder Piso.—390. *Nescit* = *non potest.*—391. Examples of the sublime power and influence of poets.—392. *Victu foedo*, eating raw flesh.—394. *Dictus*, *scil. est.*—397. *Publica privatis secernere*, to establish the notion of property.—399. *Leges incidere ligno.* Laws were engraved on wood in the earliest times; as, for instance, in the oldest legislative enactments at Athens. Afterwards tables of stone and brass were used.—401. *Insignis*, *scil. fuit.*—402. Tyrtaeus, an Athenian poet, who, during the second Messenian war, was sent to help the Spartans, and by his

Versibus exacuit; dictae per carmina sortes,
Et vitae monstrata via est, et gratia regum
Pieriis tentata modis, ludusque repertus,
Et longorum operum finis: ne forte pudori
Sit tibi Musa lyrae sollers et cantor Apollo.
Natura fieret laudabile carmen an arte,
Quaesitum est: ego nec studium sine divite vena,
Nec rude quid possit video ingenium; alterius sic
Altera poscit opem res et conjurat amice.
Qui studet optatam cursu contingere metam,
Multa tulit fecitque puer, sudavit et alsit,
Abstinuit Venere et vino; qui Pythia cantat
Tibicen, didicit prius, extimuitque magistrum.
Nec satis est dixisse: 'Ego mira poëmata pango;
Occupet extremum scabies; mihi turpe relinqui est,
Et quod non didici, sane nescire fateri.'
Ut praeco, ad merces turbam qui cogit emendas,
Assentatores jubet ad lucrum ire poëta
Dives agris, dives positis in fenore nummis.
Si vero est, unctum qui recte ponere possit
Et spondere levi pro paupere, et eripere artis
Litibus implicitum; mirabor, si sciet inter
Noscere mendacem verumque beatus amicum.
Tu seu donaris seu quid donare voles cui,
Nolito ad versus tibi factos ducere plenum
Laetitiae; clamabit enim 'Pulchre, bene, recte,'
Pallescet super his, etiam stillabit amicis
Ex oculis rorem, saliet, tundet pede terram.

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war-songs so raised their courage and enthusiasm that they were victorious. *Mares* = *fortes*.—403. *Sortes*, 'the answers of oracles,' particularly that of Delphi.—404. *Gratia regum, etc.* Pindar, for instance, gained Hiero's favour.—405. *Ludus*, dramatic poetry, which is an end of—that is, a recreation after—labour.—406. *Ne forte pudori, etc.* It appears that the elder of the young Pisones, after having made some not very successful attempts in poetry, was beginning to despise the art as unworthy of a statesman.—408. From this line to the end Horace shows that talent alone, without art, is insufficient to make a man a poet. An author, in forming his own opinion of his work, must beware of flatterers.—409. *Vena*, *scil. ingenii.*—414. *Pythia cantat*, 'sings in the Pythian games.'—417. *Occupet extremum scabies*. The phrase is taken from boys at play, who, when starting in a race, used to declare that the winner should be embraced, and the hindmost should take *scabies;* that is, be disgraced.—418. *Sane*, 'really.'—427. *Tibi* = *a te*.—429. Very humorous. *Pallescet*, 'he will turn pale with horror,' when the hero of the poem is in misfortune; *stillabit rorem;* that is, will weep; and when the hero is successful, he will leap and dance.—

Ut qui conducti plorant in funere, dicunt
Et faciunt prope plura dolentibus ex animo, sic
Derisor vero plus laudatore movetur.
Reges dicuntur multis urgere culullis
Et torquere mero, quem perspexisse laborant,
An sit amicitia dignus: si carmina condes,
Nunquam te fallant animi sub vulpe latentes.
Quintilio si quid recitares, 'Corrige sodes
Hoc, aiebat, et hoc.' Melius te posse negares
Bis terque expertum frustra, delere jubebat
Et male tornatos incudi reddere versus.
Si defendere delictum quam vertere malles,
Nullum ultra verbum aut operam insumebat inanem,
Quin sine rivali teque et tua solus amares.
Vir bonus et prudens versus reprehendet inertes,
Culpabit duros, incomptis allinet atrum
Traverso calamo signum, ambitiosa recidet
Ornamenta, parum claris lucem dare coget,
Arguet ambigue dictum, mutanda notabit,
Fiet Aristarchus: non dicet, 'Cur ego amicum
Offendam in nugis?' Hae nugae seria ducent
In mala derisum semel exceptumque sinistre.
Ut mala quem scabies aut morbus regius urget
Aut fanaticus error et iracunda Diana,
Vesanum tetigisse timent fugiuntque poëtam,

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431. It was customary at Roman funerals to hire mourning women (*praeficae*), who wept and lamented more than the real mourners (*quam qui dolent ex animo.*) As to the custom, compare *Carm.* ii. 20, 22.—433. *Derisor ;* namely, the flatterer just described; for he is inwardly laughing at your poem.—434. *Urgere* and *torquere*, expressions properly used of tyrants, who torture their victims; here, 'to try,' or 'prove.'—437. *Sub vulpe.* Those flatterers, like the fox, have a smooth face, but a bad heart.—438. Quintilius, a sincere and upright critic, is contrasted with the flatterers.—439. *Negares = si negares.*—444. *Quin* is used, because the idea of hindrance—or rather of non-hinderance—is contained in the preceding line.—445. *Inertes*, 'which have no strength of thought.'—447. *Signum* is the mark called *obelus*, which the Alexandrian grrmmarians used to put at such passages of the ancient authors as they thought unworthy of the writer, and consequently deserving to be struck out. It is called *ater*, as indicating a sentence of condemnation. To make the *obelus*, the *stylus* had to be held crosswise: hence *traverso calamo.*—450. Aristarchus of Samothrace, who lived in Alexandria about 154 B. C., was so celebrated as a commentator on the Homeric poems, that his name was used for 'critic' in general.—453. *Morbus regius*, 'jaundice.' The origin of the name is uncertain.—454. *Fanaticus error*, 'frenzy,' such as that of the priests of Cybele. *Quem urget iracunda Diana* (here as goddess of the moon); that is, a lunatic.—

Qui sapiunt: agitant pueri incautique sequuntur.
Hic dum sublimis versus ructatur et errat,
Si veluti merulis intentus decidit auceps
In puteum foveamve; licet 'Succurrite' longum
Clamet 'Io cives!' non sit, qui tollere curet.
Si curet quis opem ferre et demittere funem,
Qui scis, an prudens huc se projecerit atque
Servari nolit? Dicam Siculique poëtae
Narrabo interitum. Deus immortalis haberi
Dum cupit Empedocles, ardentem frigidus Aetnam
Insiluit. Sit jus liceatque perire poëtis.
Invitum qui servat, idem facit occidenti.
Nec semel hoc fecit, nec si retractus erit, jam
Fiet homo et ponet famosae mortis amorem.
Nec satis apparet, cur versus factitet, utrum
Minxerit in patrios cineres, an triste bidental
Moverit incestus: certe furit, ac velut ursus,
Objectos caveae valuit si frangere clathros,
Indoctum doctumque fugat recitator acerbus;
Quem vero arripuit, tenet occiditque legendo,
Non missura cutem, nisi plena cruoris, hirudo.

---

456. *Agitant* = *exagitant.* — 457. *Sublimis*, 'with his head raised proudly erect.' *Errat*, to be taken literally, 'goes up and down.' —459. *Longum clamet*, a poetical expression for *multum clamet.*— 462. *Qui scis an*, 'how do you know whether ..... not?' — 465. Empedocles of Agrigentum, a Pythagorean philosopher and a poet. It is said that, in order that he might be supposed to have become a god, he leaped into the crater of Etna, but that unfortunately one of his shoes was thrown up, and revealed the manner of his death. —467. *Occidenti* = *atque is qui occidit.* See Zumpt, § 704. — 469. *Fiet homo*, an allusion to Empedocles, who wished to be a god, and not to die like other men. — 470. Perhaps the mad poet was driven by the gods to his rage for writing verses as a punishment for some crime. — 471. *Bidental*, properly a place struck by lightning, and therefore enclosed as sacred. — 472. *Moverit* = *violarit.*

THE END.

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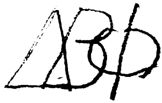
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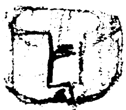
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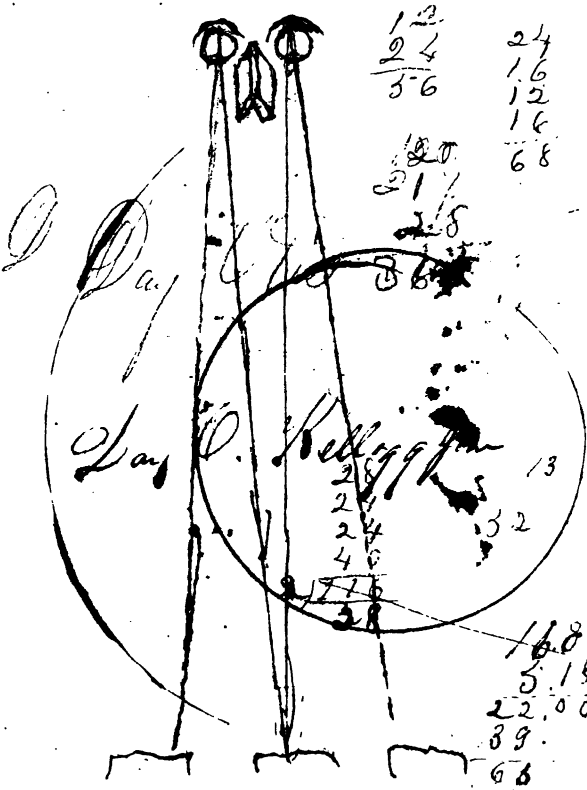












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